

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

1962

24 DECEMBER 1962—40c a copy / \$8 a year

SPECIAL YEAR-END REPORT

p. 21

**Review of events
in radio/tv ad-
vertising in '62**

PEACE ON EARTH



EDWARD PETRY & CO., INC.

In Detroit...

**"This is WWJ NEWSMAN
BRITTON TEMBY"**



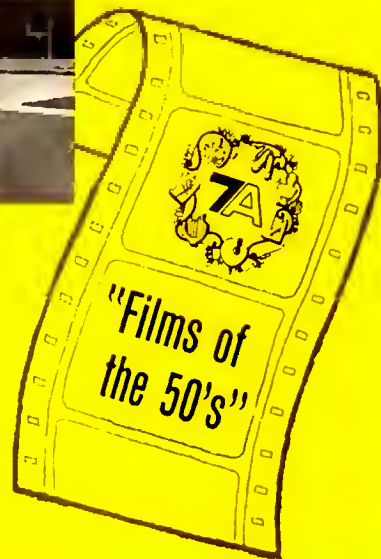
Business-labor reporter for WWJ News, Britton Temby keeps an experienced finger on the pulse of union-management developments, informs his audience of industrial swings and counter-swings affecting their jobs and incomes. Temby also specializes in crisp, incisive interviews with local and national leaders for the great WWJ News operation—the only Detroit service enhanced by:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

WWJ **THE NEWS** **WWJ-TV**
STATIONS

Owned and Operated by The Detroit News

• National Representatives: Peters, Griffin, Woodward, Inc.



Why WBEN-TV Buffalo,
bought Volumes 1,3,4 & 5
of Seven Arts'
"Films of the 50's"

**IN BUFFALO
WBEN-TV KEEPS
ITS AUDIENCE
ENLIGHTENED,
INFORMED
and
ENTERTAINED**

WBEN-TV pioneered Buffalo television in 1948 and ever since has been dedicated to quality programs and public service — through outstanding local and CBS programs.

In the community-service field, WBEN-TV, the only Buffalo-area station with its own mobile unit always available, has brought its viewers Sunday services live and from a different church weekly for more than a decade.

Such live shows as state political conventions, a dozen direct telecasts annually from the county fair, farm-service programs, live school telecasts, opera workshops, State University of Buffalo Round Tables — plus regattas, Seaway specials, Niagara Falls Power inaugural, State Thruway dedication — these and many other direct telecasts attest to the community spirit of Ch. 4 in Buffalo.

To serve this great Western New York audience — that has come to expect the finest in television from WBEN-TV — it

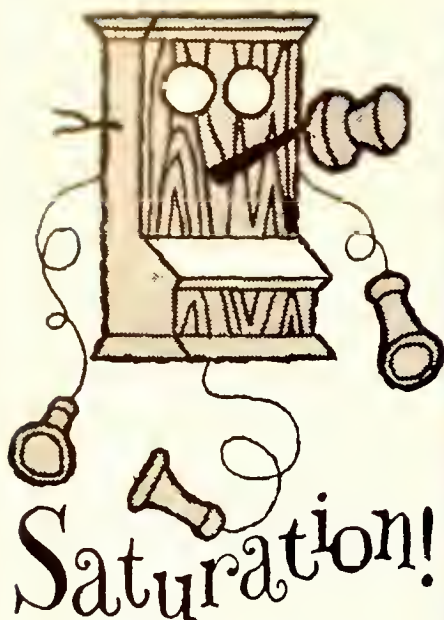
is also necessary to choose the finest film entertainment available. That is why WBEN-TV purchased Seven Arts' "Films of the 50's." WBEN-TV feels that these superb films will continue to provide its viewing audience with well-rounded entertainment. This audience loyalty will be reflected in client satisfaction, WBEN-TV confidently believes.



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK 270 Park Avenue YUkon 6-1717
CHICAGO 8922-D N La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS 5641 Charleston Drive ADams 9-2855
LOS ANGELES 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request



The "general call" was the quick way to spread word around town that fresh goods from the factory were now in stock. You still can't beat it. But in modern Sioux Falls and its satellite cities, "general call" coverage is achieved through a jet-age method. KELO-PLAN RADIO. This total-audience plan, developed by KELO, is radio saturation with a spectacular difference. You get strategically mapped-out, confirmed times. You get KELO-LAND's full battery of personalities to back up your campaign. And you buy that whole powerful campaign with the ease of buying a single spot.



13,600 Watts Radiated Power
Sioux Falls, S.D. and all Kelo-land



JOE FLOYD, President
Jim Molohon, Mgr.;
Evans Nord, Gen. Mgr.
Represented by H-R
In Minneapolis by
Wayne Evans & Associates

SPONSOR

24 DECEMBER 1962

Vol. 16 No. 52

SPONSOR-WEEK / News

P. 7

Top of the News p. 8, 10 / Advertisers p. 60 / Agencies p. 56 /
Radio Stations p. 61 / Representatives p. 62 / Film p. 62 / Public
Service p. 62

SPONSOR-SCOPE / Behind the news

P. 15

SPONSOR BACKSTAGE / First family

P. 12

KEY STORIES

1962 Year-end report

TV: IT WAS A 'TELSTAR' YEAR / Among the top stories of 1962: Treyz's exit from ABC TV; LeRoy Collins and his anti-cigarette speech; controversial Nixon-Hiss program. **P. 22**

RADIO: YEAR OF THE BIG FREEZE / Most important radio story of 1962 was the FCC freeze on am licenses. Others: networks in black ink; fm made visible progress; station revenue down. **P. 26**

AGENCY ACCOUNTS: THE BIG SWITCHES / Highlights at the year-end include Y&R's and JWT's \$13 million gain; L&F's loss of two giant clients; F&S&R's added consumer accounts. **P. 28**

WASHINGTON: QUIET, BUT NOT DULL / FCC threat to licenses; Commission changes favor New Frontier; FTC loss on "sandpaper ruling"—such events set the tone of the year. **P. 30**

AGENCY BILLINGS: RADIO/TV UP / Survey of top 50 agencies shows broadcast billings up 9% in 1962. Closer look reveals unexpected facts on agency growth. **P. 32**

NON-MAN OF THE YEAR AWARD / A light look at a serious subject: the machines, methods and systems which helped ease the burden of the broadcasting world in 1962. **P. 36**

TIMEBUYERS: ACTIVITY WRAP-UP / Hectic year for the timebuying fraternity was marked by an upswing in broadcast buying. Supplementing the buying activity: presentations, dinners, etc. **P. 39**

U.S. RADIO/TV OWNERSHIP ESTIMATES / Reprint of data compiled by A. C. Nielsen Co. on size, location of U.S. radio/tv audiences, county-by-county, for Montana through Wyoming. **P. 42**

TIMEBUYER'S CORNER / Inside the agencies

P. 40

WASHINGTON WEEK / FCC, FTC and Congress

P. 55

SPONSOR HEARS / Trade trends and talk

P. 56

DEPARTMENTS 555 Fifth p. 5 / 4-Week Calendar p. 5



SPONSOR ® Combined with TV ®, U.S. Radio ®, U.S.FM ® Executive, Editorial, Circulation, Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080. Midwest Office: 612 N. Michigan Ave., Chicago 11, 312-664-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5, 205-322-6528. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. Printing Office: 311 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md. © 1962 SPONSOR Publications Inc.

AN ADVERTISER'S FREEDOMS

Your Mr. McMillin's comments (*Commercial Commentary*, 3 December) re the Alger Hiss-Smith-Nixon broadcast on ABC are pretty pathetic, in view of his "weather-vaning" on principle, as he points out: "Kemper and Schick both attempted to get out of contracts with ABC . . . because of dissatisfaction with the Smith program." Then Mr. Minow's observation "that this means freedom from Government censorship, as well as those few fearful advertisers who seek through commercial reprisals . . . to influence broadcasts."

Both Mr. McMillin, Mr. Minow and your magazine forget one basic principle: the right to dissent, and the right *not to support those who do not agree with your thinking or who directly or indirectly set out to destroy, by intent or accident, the very principles in which you believe.* The old adage is "He who pays the piper has the courtesy of calling the tune." Or is this principle out of date?

Mr. McMillin goes on to say (out of the other side of his mouth) that "the freedom from advertising pressure doctrine is going to be invoked by Washington sooner or later on matters involving non-news programs, commercials, and possibly advertising contracts." Any advertiser who knuckles under to this kind of dictatorship from government, when it is his money that is being spent, should very properly be boycotted by all thinking Americans—and the sooner the better. Mr. McMillin should keep the observations consistent, but perhaps I am expecting too much from your good magazine—since I have failed to see any defense of the Kemper Insurance action or the Schick or Pacific Hawaiian action, namely the right "not to buy ABC or any other media that they do not feel serves the best interests of their company." Imagine the nerve of anyone on your staff having the unadulterated gall to criticize an advertiser's judgment as to what and where his money will do the

most good for him, his stockholders, and his employees.

My, how the "free thinkers howl" when it affects their pocketbook. You can hear the screams from "land's end to John O' Groat." But let some advertiser say that it is his right and heritage to also criticize and back it up with action, then the right of free speech and freedom of choice is subject to all of the scurrilous charges that can be concocted in the minds of the so called "liberals, the lunatic left" and the fuzzy thinkers that seem to dominate the news media and many of the trade publications today.

I have searched your SPONSOR issue of 3 December and find no opinion supporting the views of this writer, and the aforementioned companies. In fairness, would an editorial supporting the other point of view not be considered "un-biased reporting?"

HARLAN G. OAKES, Harlan Oakes & Associates, Hollywood, Cal.

SESAC STUDY URGED

You can do a great service to your readers by asking them to canvas their records and find out the situation on BMI, ASCAP, and SESAC. We don't ever have to play a single SESAC and it would save us money and certainly not affect the public in any way.

We have BMI, ASCAP, and SESAC. Count the records. Out of

a hundred you will find BMI and ASCAP, but hardly one in 100 a SESAC. And yet stations are paying from \$180 to \$300 per year, for what?

BMI is eminently fair and our life blood. We pay through the nose to ASCAP. Now SESAC is a plague.

SESAC has a sleeper in its contract: it runs for five years, and if no cancellation comes through, it continues for another five years. The pith is that every broadcaster should promptly cancel and then settle down to a study of SESAC.

Who is pushing and promoting SESAC other than SESAC? How did they get a stranglehold? And why is NAB so silent?

If NAB is to be of service, it should certainly committee the question.

IRVING WARD-STEINMAN, KDBS, Alexandria, La.

FARM REPORT

In "A Profile of Farm Radio-TV in 1962" (26 November), you ran a box showing the national sales representatives who work with NATRFD stations. You failed to show the KFEQ representative, The Bolling Company.

KFEQ has had the pleasure of working with Bolling since the Headley-Reed merger, and they do an excellent job of working with farm sponsors and with their stations. I feel sure this was an oversight on your part.

H. J. "SMITTY" SCHMITZ, farm service director, KFEQ, Saint Joseph, Mo.

• SPONSOR regrets the omission and is happy to correct it. The list was provided by NATRFD.

4-WEEK CALENDAR

DECEMBER

American Marketing Assn. annual winter conference: Hilton Hotel, Pittsburgh, 27-29. Theme of the conference is "Marketing in Transition." Information and registration materials may be obtained from the American Marketing Assn., 27 East Monroe St., Chicago 3, Ill.

JANUARY

NAB-FCC joint conference on an growth problems, 7-8. All those interested may attend.

Florida Assn. of Broadcasters board of directors meeting: Cherry-Plaza, Orlando, Fla., 12.

Academy of Television Arts & Sciences film presentation of BBC's documentary "Television and the World": Hollywood, 11.

South Carolina Broadcasters Assn. annual winter meeting: Hotel Wade Hampton, Columbia, S. C., 17-19.

Advertising Assn. of the West mid-winter conference: Mapes Hotel, Reno, Nev., 18-20.



more
COSMETIC
SALES
 per dollar

Whatever your product, Channel 8 moves goods. On WGAL-TV your sales message reaches more families in the prosperous Lancaster-Harrisburg-York-Lebanon market. Why? Because WGAL-TV blankets these key metropolitan areas and is the favorite by far with viewers in many other areas as well. Your cost per thousand viewers? Less than that of any combination of stations in the area.

WGAL-TV
Channel 8
Lancaster, Pa. **NBC-CBS**
Programs

STEINMAN STATION • Clair McCollough, Pres.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
24 December 1962

FCC PROBES ISSUE OF LOUD COMMERCIALS

The FCC last week decided to launch a full-scale inquiry into whether or not commercials are too loud. The move came in a surprise unanimous vote. A special problem of the inquiry will be the question of how loudness itself is measured, since many measurements have failed to show that commercials are too loud. The FCC is trying to establish if commercials can be made loud without it being picked up by present measuring instruments, and is asking for a joint FCC-industry effort to develop new measuring instruments. Public and trade comment are invited before 28 January, and in the meantime, the FCC has asked broadcasters to tone down commercial loudness. Key issues on which the FCC is seeking trade and public comment are whether or not commercials are in fact too loud, whether industry regulation is needed, and if and how the FCC might step in. Legislators such as Sen. Clifford P. Case (R-N.J.) have backed Minow's stand for a FCC rule on commercials loudness. (For detailed background on this controversial issue, see 10 December SPONSOR, p. 29.)

RKO GENERAL NAMES TWO PRESIDENTS

In a major corporate realignment announced last week by Thomas F. O'Neil, board chairman of General Tire and Rubber Co., RKO General has been divided into two specialized units. Hathaway Watson has been named president of RKO General Broadcasting, a newly-created division, in charge of the five tv and seven radio o&o's, the National Sales Division, and Eastern Broadcasting. John B. Poor will be president of RKO General, Inc., which will control theatre and antenna systems, pay-tv, and other non-broadcast operations. Said O'Neil: "We feel that the realignment of responsibilities will facilitate the further planned growth of the company."

FTC CHARGES GERITOL WITH FALSE CLAIMS

Last week the FTC charged J. B. Williams and its agency, Parkson, with making false therapeutic claims for Geritol in tv commercials and newspaper ads. Apart from alleged health benefits, the FTC charged also that Geritol claimed an unconditional money-back guarantee which was not the case.

ABC APPEARS RECONCILED TO P&G BUFFALO PULL-OUT

ABC TV's Buffalo outlet appears reconciled to P&G's cancellation of programs and participations at the end of this month. *Rifleman*, controlled by P&G, will go off the air in Buffalo. Other shows will continue minus the P&G participations: *I'm Dickens*, *He's Fenster*, *Wagon Train*, *The Dakotas*, and *Ben Casey*. No daytime is affected.

NAB ASKS FCC FOR EXTENSION ON INSPECTION DEADLINE

The NAB last week asked the FCC to postpone from 28 December to 18 January 1963 its deadline for comments on the FCC proposal to provide for local public inspection of certain broadcast records. The proposal was made at the end of November and stations are complaining that they require more time.

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

FOGARTY ATTACKS GOVERNMENT TV PROGRAMING INFLUENCE

Frank Fogarty, executive v.p. of Meredith Broadcasting and v.p. and general manager of WOW, Inc., Omaha, last week attacked the federal government for alleged attempts to influence tv programing. The remarks were made in Hollywood before an Academy of Tv Arts and Sciences panel. The FCC inquiry into local tv in Omaha starts 28 January.

NETWORK TV BILLINGS UP 12% THROUGH OCTOBER

TvB last week released LNA-BAR reports that network tv gross time billings were up 12.7% to \$654.1 million in the first ten months of 1962. October billings were up 10.6% to \$66.8 million. For the first ten months, daytime was up 19.7% to \$206.2 million and nighttime was up 9.7% to \$447.9 million. ABC TV was up 7.7% to \$168.3 million, CBS TV rose 17.1% to \$254.8 million, and NBC TV increased 11.9% to \$230.0 million.

27 SIGN FOR \$4 MILLION ON CBS RADIO IN QUARTER

Last quarter participation sales to 27 advertisers on CBS Radio for 1962 and 1963 totalled \$4 million, the network reported last week. The buyers include Buick, Campbell, Canada Dry, Chemical Compounds, Chemway, DuPont, Florist Telegraph Delivery, Grove, Hires, Insurance Co. of North America, Kerr Glass, Kraft, Mattel, Mennen, Meredith Publishing, Metropolitan Life, Miller Brewing, 3M, Morton House Kitchens, Rexall, Salada, Standard Knitting Mills, Standard Packaging, Sylvania, Warner-Lambert, and Wrigley.

ABC RADIO REPORTS 2-WEEK \$4 MILLION RECORD

A total of \$4.1 million of new and renewed business for 1963 was written by ABC Radio in the first two weeks of December, a new high for such a period of time, the network reported last week. New business, totaling \$1.3 million, included Lorillard, Sylvania, Kraft, American Dairy, Pepsi-Cola, 3M, Bristol-Myers, Buick, Florist's Telegraph Delivery, Rexall, and Nichols Wire. Renewals included R. J. Reynolds, Mennen, Wrigley, Hasting Manufacturing, Mum, Miller Brewing, L&M, Foster-Milburn, Highland Church of Christ, American Motors, and World Vision.

MYRON KIRK, PIONEER AGENCY TV SHOWMAN, DIES AT 62

Myron (Mike) Kirk, one of the most colorful personalities in the agency showmanship field in the 30's, 40's, and early 50's, died last week of a heart attack in his Southampton, L. I., home. He was 62 years old. Kirk had quite a record of program achievements in radio but his talents as a showman actually came to flower with the introduction of commercial tv. It was his introduction of Milton Berle for Texaco that gave the medium its early impetus and in the area of spectaculars his Mary Martin-Ethel Merman show became a classic. Kirk's agency associations were, in that order, Ruthrauff & Ryan, Buchanan, Kudner, and Lennen & Newell.

SPONSOR-WEEK continues on page 60



“Film does the unusual”

“BECAUSE IT’S MOISTURIZING!” That’s the selling proposition in an unusual 60-second Lux Soap television commercial.

To make customers feel the moisturizing difference, high-speed photography stops motion, captures the sparkle and brilliance of creamy, moisture-laden lather. Shooting is on Eastman film with prints on Eastman print-stock. Two steps—negative and positive. Both Eastman! Both of vital importance to sponsor, network, local station and viewer!

Moral: Plan carefully . . . go Eastman—all the way! Always give the producer time to give you top-quality prints!

For further information, please get in touch with

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division, 342 Madison Avenue, New York 17, N.Y.

Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.

West Coast Division, 6706 Santa Monica Blvd., Hollywood, Calif.

For the purchase of film, **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Films for motion pictures and television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Lux Toilet Soap (Lever Brothers Company)
AGENCY: J. W. Thompson Co. PRODUCER: MPO Videotronics

EASTMAN FILM



When they shut down...

7:00 WABC-FM News	4:15 WABC-FM News	8:15 WABC-FM News	5:30 WABC-FM News
7:15 WABC-FM News	4:30 WABC-FM News	8:30 WABC-FM News	5:45 WABC-FM News
7:30 WABC-FM News	4:45 WABC-FM News	8:45 WABC-FM News	6:00 WABC-FM News
7:45 WABC-FM News	5:00 WABC-FM News	9:00 WABC-FM News	6:15 WABC-FM News
8:00 WABC-FM News	5:15 WABC-FM News	9:15 WABC-FM News	6:30 WABC-FM News
8:15 WABC-FM News	5:30 WABC-FM News	9:30 WABC-FM News	6:45 WABC-FM News
8:30 WABC-FM News	5:45 WABC-FM News	9:45 WABC-FM News	7:00 WABC-FM News
8:45 WABC-FM News	6:00 WABC-FM News	10:00 WABC-FM News	7:15 WABC-FM News
9:00 WABC-FM News	6:15 WABC-FM News	10:15 WABC-FM News	7:30 WABC-FM News
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10:00 WABC-FM News	7:15 WABC-FM News	11:15 WABC-FM News	8:30 WABC-FM News
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10:45 WABC-FM News	8:00 WABC-FM News	12:00 WABC-FM News	9:15 WABC-FM News
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11:15 WABC-FM News	8:30 WABC-FM News	12:30 WABC-FM News	9:45 WABC-FM News
11:30 WABC-FM News	8:45 WABC-FM News	12:45 WABC-FM News	10:00 WABC-FM News
11:45 WABC-FM News	9:00 WABC-FM News	1:00 WABC-FM News	10:15 WABC-FM News
12:00 WABC-FM News	9:15 WABC-FM News	1:15 WABC-FM News	10:30 WABC-FM News
12:15 WABC-FM News	9:30 WABC-FM News	1:30 WABC-FM News	10:45 WABC-FM News
12:30 WABC-FM News	9:45 WABC-FM News	1:45 WABC-FM News	11:00 WABC-FM News
12:45 WABC-FM News	10:00 WABC-FM News	2:00 WABC-FM News	11:15 WABC-FM News
1:00 WABC-FM News	10:15 WABC-FM News	2:15 WABC-FM News	11:30 WABC-FM News
1:15 WABC-FM News	10:30 WABC-FM News	2:30 WABC-FM News	11:45 WABC-FM News
1:30 WABC-FM News	10:45 WABC-FM News	2:45 WABC-FM News	
1:45 WABC-FM News	11:00 WABC-FM News	3:00 WABC-FM News	7:00 WABC-FM News
2:00 WABC-FM News	11:15 WABC-FM News	3:15 WABC-FM News	7:15 WABC-FM News
2:15 WABC-FM News	11:30 WABC-FM News	3:30 WABC-FM News	7:30 WABC-FM News
2:30 WABC-FM News	11:45 WABC-FM News	3:45 WABC-FM News	7:45 WABC-FM News
2:45 WABC-FM News		4:00 WABC-FM News	8:00 WABC-FM News
3:00 WABC-FM News	7:00 WABC-FM News	4:15 WABC-FM News	8:15 WABC-FM News
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3:45 WABC-FM News	7:45 WABC-FM News	5:00 WABC-FM News	9:00 WABC-FM News
4:00 WABC-FM News	8:00 WABC-FM News	5:15 WABC-FM News	9:15 WABC-FM News

we spoke up.

**WABC-FM is broadcasting 17 hours of continuous news,
utilizing the world-wide news facilities of the American Broadcasting Company.**

Supplementing WABC RADIO EXPANDED NEWS...WABC-TV EXPANDED NEWS...

ABC is presenting WABC-FM CONTINUOUS NEWS, 17 hours of news daily.

This is ABC's dramatic and unprecedented response in the public interest, convenience and necessity.

WABC-FM/NEW YORK
AN ABC OWNED RADIO STATION

SPONSOR BACKSTAGE

by Joe Csida

Footlights on the First Family

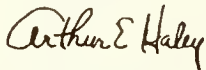
We've talked a lot lately about the helpful service bulletins we broadcast over WEZE in the mornings, so here — in bulletin form — is what we wish for you in 1963:

WEATHER: Sunny dispositions in all the people you meet, followed by warm friendships and no showers except the gift-giving kind.

TRAFFIC: Fast-moving progress on the road to success, with a clover-leaf every now and then to make the trip even easier.

NEWS: Peace and brotherhood everywhere — internationally, nationally, and especially where peace begins . . . within ourselves.

Sincerely,



Arthur E. Haley
General Manager



Other Air Trails stations are:

WIZE Springfield	WKLO Louisville
WCOL Columbus	WING Dayton
WRIT Milwaukee	

It seems to me that the White House is going to have to set up a special department (if, indeed, they haven't already done so) to determine the question of propriety in shows featuring or treating the President and his family in any way, and to further determine at what point sponsor identification with such shows is right and wrong.

I remember *The World of Jacqueline Kennedy*, a one-hour program carried on NBC TV, 30 November. There were commercials as I recall for Purex, Trend, and Dutch Cleanser. As a matter of fact that dancing girl used in the latter commercial, in the long shots looked almost exactly like Jackie.

This show, incidentally, was excellent, particularly in the fine use it made of the many still shots which were all that were available to depict the First Lady's childhood and teen days. These still photographs were so neatly sequenced, the script covering them and the voice over narration was so skillfully done that it is hard to imagine how that portion of the show could have been much more effective even if motion pictures had been available of that period.

The still-shot technique was most effectively used again at the end of the show when photos of celebrated personages were flashed on the screen as the narrator read their opinions of Mrs. Kennedy.

Kennedys liberal on family publicity

But the Kennedys, from the President through every member of the family, have taken a completely liberal attitude toward the utilization of the family in shows, on records, in magazines, and in virtually every other form of entertainment and/or communications. The most shoddy of the movie fan magazines, for example, have had a ball at Jackie's expense.

The same dilemma holds to a degree for radio and television usages. "The First Family" album has been played on the air more frequently of late than any other album on the market, and certainly much more extensively than any other comedy album of our time. It presents a voice (that of Vaughn Meader) you would swear belonged to the President of the United States, another you would testify is that of his charming wife, and other eminent members of the family in one nonsensical, farcical situation after another.

If an imitation of the President's voice used on the air in this manner is okay, why not a radio station spot? By the same token, if Purex, Trend, and others may sponsor a show built around Jacqueline Kennedy, where does sponsor identification start and end?

I wouldn't say that this problem ranks on the Kennedy list with Red China, India, Berlin, Space Probes, Disarmament, Cuba or even such domestic issues as Medical Aid for the Aged. But it is a problem. As a matter of fact two new comedy albums dealing with "that other first family," the Khrushchevs in the Kremlin, have just been released. Both kid the Red head and his household in the same way "The First Family" kids our President and his kinfolk.

But suppose the Russian K doesn't like it? Could be the beginning of another international crisis.





Jim Ameche is a radio salesman

No, Jim Ameche doesn't peddle radios (unless one of your clients want to advertise them on KGBS, Los Angeles). He's one of radio's greatest salesmen. Sells anything—painlessly and effectively—with that versatile, distinctive Ameche voice. Great sales *record*, too, dating from radio's "golden age" ("Grand Hotel," "First Nighter," "Lux Radio Theatre," "Big Sister," dozens more), right through the switch from drama to today's modern sound.


Talent of Jim's calibre is the rule, not the exception, on the Storer stations — Bob and Ray in New York, Joe Niagara in Philadelphia, Jim Uebelhart in Toledo, Bob Murphy in Detroit, Barbara Becker in Milwaukee . . . people and programming keyed to what the market likes best, rather than a frozen formula.

Individuality is just one more reason why *all* the Storer stations are

IMPORTANT STATIONS IN IMPORTANT MARKETS

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBA
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV

STORER
BROADCASTING COMPANY

A black and white photograph of a man with glasses, wearing a dark suit jacket over a light-colored shirt. He is sitting at a desk, leaning forward with his hands near a typewriter. The typewriter is a vintage model with a sheet of paper in it. The background is dark and out of focus.

as long as you're up get Channel 2

Please. It's the Television with the 2 on it. Under the Dufy. Why do they call it Channel 2? That's where you find it. KPRC-TV is over 12 years old, smooth and mellow. It really takes that long to smooth out a station. Water? A little. Thank you, darling.

The light and legendary blended Texas Television.
Proved for sales results. Imported to the United
States from Houston, Texas by Edward Petry & Co.,
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SPONSOR-SCOPE

24 DECEMBER 1962 / Copyright 1962

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

What does Madison Avenue's tv sector expect to set the pattern of the news in 1963?

The consensus, in a nutshell, is this: the efforts of the FCC to clip the economic tentacles and power of the networks and to harness the broadcast industry to a disciplinary wagon with the NAB and the FCC itself in tandem.

The sector isn't quite sure what effect these efforts will have on them and their clients, but their general guessing and impressions of things to come might be racked up as follows:

- The Administration seems bent on modeling the control and direction of the networks and the broadcast field in general on the lines of the SEC, with the NAB encouraged to assume the burden of self-regulation and the FCC eventually making their mutually-agreed-to codes of conduct the "law of the land."

- The networks will be shorn of whatever the Administration deems to be excessive control of the various elements that compose their business structure and be specifically channeled as to their area of both operation and competition.

- The Administration apparently would like to achieve these objectives before the next election campaign, something that could be cited as part of the record.

- It will be made plain in due time to the networks that, with regard to the content of their program schedules, more energy should be imparted to fulfilling their obligations to public service than in beating one another on ratings.

- With restrictions placed on network control of programing, opportunities will be opened up for creative zeal from the outside, which means stations, freelance producers and advertising agencies. Whether the agencies will be prepared or interested in taking up this challenge is another question.

- The pendulum this time is taking a mighty swing away from the networks and the agencies' role meanwhile is to anticipate the extent and hence put their clients, by suggestion and guidance, in a viable position.

Benton & Bowles has hit a sort of jackpot this season in the number of shows it can check off in the tv networks' top 15, using the Nielsen November II as a base.

B&B's collection in that category is six, two more than any other agency.

The agency leaders in the top 15, and their programs therein:

Benton & Bowles	Young & Rubicam	Leo Burnett	J. Walter Thompson
Red Skelton	Lucy Show	Beverly Hillbillies	Red Skelton
Ben Casey	Jack Benny	Red Skelton	Lucy Show
Danny Thomas	Gunsmoke	Garry Moore	Candid Camera
Andy Griffith	I've Got a Secret	Ed Sullivan	
Gunsmoke			
Dick Van Dyke			
P.S.: William Esty had two, Hillbillies and Moore.			

Judging from the negotiating activity going on between agencies and networks, the wide disparity in rating leadership between CBS TV and the other two networks isn't going to have any adverse effect on the sponsorship picture for the first 1963 quarter.

The business will be there in terms of total commercial minutes sold but a lot of the incoming batches will have been sold at markdown.

What it all sums up to is this: the schedules will be loaded but the profit squeeze for the other two networks will be quite tighter.

On the spot tv side the flow of calls for availabilities not only indicates a strong January but a heightened trend toward starting the schedules the initial January week.

What might be regarded as an outright victory for spot tv is the change of course taken by Humble Oil (McCann-Erickson) with regard to its Esso and Enco Reporter plans for 1963.

The company's news domain will remain virtually what it was in 1962.

All contracts are on a 52-week basis and the renewals provide for a minimum of five newscasts a week throughout the year.

Humble's previous plan: renewals limited to 26 weeks, a reduction of the broadcasts to three during the third quarter, with the initial renewal based on the guarantee that the other spots will become available to it in the fall.

Only variations from the original 1963 plan: four stations were eliminated from the 1962 list of stations and in markets where the schedule was seven broadcasts a week the routine will be five broadcasts weekly. The 1963 station roster will be 82.

What may have caused Humble to back away abruptly: CBS TV's wiring its affiliates last midweek that the network would like to have them clear a half-hour strip for the evening news, effective in September.

Apparently Humble wasn't taking any chance of its \$3-million news empire being jeopardized in the subsequent checkerboarding by the affiliates.

According to SPONSOR's 1962 report on the leading agencies in air media (see page 32), N. W. Ayer was the year's top spender in spot radio.

The top 10 in that billings area:

RANK	AGENCIES	ESTIMATED NATIONAL SPOT BILLINGS
1	N. W. Ayer	\$20 million
2	BBDO	17 million
3	McCann-Erickson	15 million
4	William Esty	14 million
5	J. Walter Thompson	14 million
6	Foote, Cone & Belding	12 million
7	D'Arcy	9 million
8	Young & Rubicam	9 million
9	Dancer-Fitzgerald-Sample	8 million
10	Campbell-Mithun	7 million

Cream of Wheat (Bates) has extended its spot radio spread of over 100 stations for another 11 weeks, which will take the campaign to around mid-March.

Schedules are about the same as for the fall: eight spots a week between 6:30 and 8 a.m.

Schlitz (Burnett) will have its 1963 spot tv campaign going by late January.

The segments: nighttime minutes, 20s and I.D.s. Market list: around 35.

Schedule runs will vary with the market, anywhere from 46 to 52 weeks.

Watch for the smaller stations in both tv and radio to organize themselves in a showdown battle against the FCC's suggested plan to nudge every licensee into subscribing to the NAB codes within the next 12 months.

One place where the current non-subscribers, which number about 200 in tv and about 1,500 in radio, are expected to take their case: their Congressmen and U. S. Senators.

Even though they may not state it that bluntly, the source of their opposition is economic. Many of the big city independents as well as the small stations feel that they will not be able to survive if they are compelled to abide by the same code of restrictions as their healthier competition.

Thursday has turned out so far this season as the lowest viewing night of the week, taking over a position held by Friday the past several seasons.

The top tv attention nights still remain, in that order, Sunday, Saturday and Monday, with Tuesday replacing Thursday as the fourth most favorite night.

Here's a ranking of evenings by homes using tv (7:30-11 p.m.) as disclosed by the Nielsen November II report:

NIGHT	1962		1961	
	RANKING	AVG. PER MINUTE	RANKING	AVG. PER MINUTE
Sunday	1	62.4	1	61.6
Saturday	2	60.8	2	61.3
Monday	3	58.7	3	59.7
Tuesday	4	57.5	5	58.6
Friday	5	56.5	7	55.9
Wednesday	6	55.6	6	57.4
Thursday	7	54.6	4	58.9
AVERAGE		58.0		59.0

More attention than ever is being paid by the networks, particularly NBC TV, to studying the flow of audience from one program or network to another.

The beneficiary of all this is Nielsen, because the surge in flow interest entails a considerable expansion of tape checking.

A particular object of the quest: whether a comedy show isolated by itself has two strikes on it before it starts.

Also whether CBS TV's predominance in ratings can be rightly attributed to the circumstance that it's the happy network and offers such wares in clusters and keeps freshening up those clusters with a change here and there each season.

Incidentally, CBS TV this season has 20 nighttime series of the light calibre as compared to 15 in the dramatic and documentary categories.

November apparently was one of those off fall months when it came to sponsored documentary specials on the tv networks: there were only two of them.

And the pair fared this way on the Nielsen computers:

PROGRAM	DATE	AVG. AUDIENCE	AVERAGE HOMES
Clown and Heroes (CBS)	14 Nov.	9.3	4,631,000
Chosen Child (NBC)	25 Nov.	11.8	5,876,000
NOV. 1962 AVERAGE		10.6	5,279,000

If you're disposed to measure a special in terms of audience delivered only, regardless of demographic elements, quality and name value, there's an interesting object study in the two entertainment specials contained in the November Nielsen.

The audience statistical reflections of the two:

PROGRAM	DATE	AVG. AUDIENCE	AVG. HOMES
Arthur Godfrey (CBS)	10 Nov.	24.4	12,151,000
Danny Kaye (NBC)	11 Nov.	27.7	13,795,000

The fiscal factors: The Godfrey episode came in for around \$375,000 and the Kaye-Lucille Ball confection, for about \$600,000. The Godfrey event drew a CPM of \$3.09 and the General Motors splurge, \$4.35.

The frigid blast which hit Florida rebounded on ABC TV, wiping out all but \$200,000 of a \$1.5 million buy which Florida Citrus (B&B) had made for 1963.

The original order had been for 58 minutes scattered through the night schedule.

Cancellation was based on an act of God clause in the contract.

Sellers of spot tv, there's a new term spreading among your New York customers that you ought to know about, namely **Top Sheet**.

And what is a Top Sheet? It's a measure of **cost-per-thousand delivered as compared to the average cost for that market**. The Top Sheet also is supposed to show how the buy turned out in terms of the **target number of rating points**.

For your friends, the timebuyers, the Top Sheet has all the makings of **further complicating and burdening their paperwork**.

Looks like **Pepsodent** will get its yellow mouth commercial on the networks after all.

In contrast to the absolute "no" position taken by NBC TV, CBS TV's acceptance people are working assiduously with FC&B to see whether the demonstration facet of the yellow mouth commercial can be brought within the avenue of good taste.

NBC TV's response to the competition's inclination to help: **CBS is not going to booby-trap us. If they put it on, so will we.**

The "Have you got a yellow mouth" commercial had been planned for a **January or February start**.

Worthy of note is the novel treatment that a westcoast advertiser, **Riviera Manufacturing**, is giving its sponsorship of full-length feature films.

It's got a series going on KTTV, L.A., that has **no commercial breaks whatever**. The substitute: a **super flashed on the bottom of the screen on the half-hour giving the name of the sponsor** and the statement the feature is being shown without commercial interruption.

Riviera plans the same format in **San Francisco, San Diego, San Jose, Bakersfield** and in others of its markets.

Westerns still produce the best batting average among all types of network tv fare, when measured by the top 40.

The next best is the **variety show** and trailing behind that the **quizzes and games**.

At SPONSOR-SCOPE request Nielsen evolved the following batting averages as based on this November I report:

CATEGORY	TOTAL SHOWS	NO. IN TOP 40	BATTING AVERAGE
General Drama	18	6	.333
Suspense-Crime	6	1	.167
Situation Comedy	28	12	.429
Westerns	9	7	.778
Adventure	5	1	.200
Variety	15	9	.600
Quiz & Aud. Partic.	7	4	.571

For the first time in the memory of **Madison Avenue** package negotiators a network last week upped the price of commercial minutes on a new nighttime series weeks before the show takes to the air.

It occurred in the case of the **Monday Night Movies**. Two weeks before the price NBC TV cited was **\$24,000 for new and \$17,000 for reruns**. The new tag: **\$27,000 for originals and \$19,000 for reruns**, effective as of last Monday (17).

Explanation from network sales: the order came from the business affairs department to get more. (Price on the **Saturday Night Movies** is **\$34,000 and \$21,000.**)

Bates is having a busy time lining up packages on NBC TV nighttime for 1963.

It's already locked up a batch for **Brown & Williamson** and is dickering for another scatter schedule in behalf of **Mobil Oil**.

First in Hoosier Hearts

Here's lovely Frances Farmer,
whose illuminating "program
notes" add interest to the
movies she shows on
"Frances Farmer Presents."



First in Hoosier Homes

Most movies do pretty well on television. Make them *good* movies and they do even better. Add a former Hollywood star as hostess, and you have a *real* winner.

That's what *we* have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic . . . with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty . . . though she does that exceedingly well. She is intelligent, articulate, and engaging . . . and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area . . . Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!



TIME-LIFE
BROADCAST
INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set
owning families. ARB Nov., 1961. Nationwide Sweep.

*Inherit the
tremendous
audiences
these great
Warner Bros.
properties have
built in your area...*



Warner Bros. Television Division • 666 Fifth Ave., New York, New York • CI 6-1000

SPONSOR

24 DECEMBER 1962

ADVERTISING ENTERS THE AGE OF COMPUTERS

Now that the data has spilled on IBM's revelation of its "major breakthrough" in the revolution of media via computers, one fact is abundantly clear: the age of electronic data processing is upon us.

would go ahead of a selection of

PRODUCT PROTECTION—SENSE OR NONSENSE?

SPONSOR from behind the scenes to reveal what really happened in the television Washington State strike.

Impact of TV on Children To Be Evaluated by U. S.

ibicoff Announces Far-Reaching Study to Distinguish Fact From Fancy—Industry Offers Its Support

By United Press Staff Writer
STON July 4. The television industry announced plans to finance the independent study of the impact of television on the child.

TVB

'62: TV AND THE NEW FRONTIER START TO HUNK



YEAR-END REPORT

In some respects, 1962 was a year of anticlimax. It was the year after the year of attack and counter-attack between tv and the New Frontier. But broadcasting and advertising established some new frontiers of their own in 1962 as the news photos above recall. Remember the product protection hassle, the arrival of the computer, the rise in documentaries and editorials, the Smith-Hiss case? For a review of the year's top stories, please turn the page.

NEWSMAKERS OF THE YEAR



LeRoy Collins

The NAB president created tension in the broadcast industry when he charged that cigarette advertisers aimed at youth for sales. The broadcasters took violent issue



John Crichton

A man of firm convictions concerning the ad world, 4As new head strongly advocates that "advertising agencies should spearhead the cooperative information program"



Thomas W. Moore

In taking over Ollie Treyz's vacated post as ABC TV head, Thomas Moore expressed personal and profound gratitude to his predecessor for "first taking a chance on me"



Huge thrust for space communications

Notable event of '62 was launching of AT&T's "Telstar." Seen is tv image of Mt. Rushmore on special "live" tv show sent to Europe in July via Bell System's satellite

1962 YEAR-END REPORT: TV

This was a 'telstar'

Among top stories: Oliver Treyz's exit from ABC TV / NAB's LeRoy Collins and his anti-cigarette speech / Nixon-Hiss show and sponsor reprisals

It proved to be a year of blessings and brouhahas, a year in which the television broadcasters with their hoes and mattocks ploughed earnestly in Minow's supposed wasteland. It was a plowman's progress with the soil infinitely richer. Minow appeared pleased with the way the loamy seedbeds looked in the prosperous Valley of Video.

The year also saw a continuing battle for bigger ratings, a beating of the Madison Avenue bushes for more advertisers and an unending quest for a winning image. These were the troika objectives of the bitterly competitive networks. On a secondary level, television stations were engaged in similar jousts and their lances were no less sharp.

Business on the whole was tip-top and optimism pervaded the massive television terrain.

Treyz gets the gate. In squally March, hell broke loose at ABC TV. Oliver Treyz's one-man operation was over. The man who had built up the third network was in the doghouse, apparently for a number of reasons. Perhaps it was brought about by his demeanor in front of FCC and Congressional committees. Whatever the reason, Treyz had outlived his usefulness as president and brainman of the ram-bunctious network, a network which had built its reputation under his domination on a schedule packed with action and adventure programs. After a reign of more than five years he was out, and in



Smoke produced fire

Flames ignited when NAB president LeRoy Collins delivered his speech on tobacco



Broadcast journalism on the griddle

James Hagerty (l), ABC TV's news chief, and Howard K. Smith, who were involved in the program dealing with Richard Nixon and Alger Hiss

year for the television broadcasters

his place was Thomas W. Moore with the title of vice president in charge of the network. Julius Barnathan, former president of the ABC TV network, was named vice president and general manager. Shortly after, Trezz moved to Warner Bros. where he was named vice president and world-wide sales manager. In November, TvB gave him an award for "outstanding service to the tv industry." He had been TvB's first president.

Other significant developments of the year included a battle over "product protection" that raged on several fronts. Ad agencies claimed a victory, so did the broadcasters. "Piggyback" tv commercials also came in for discussion with a report that they were thoroughly disliked by broadcasters. Also, there was a cry from many individuals inside and outside the industry that no commercial be permitted to have a higher sound level than that of the regular program schedule. The FCC, implored by dissatisfied viewers, threatened to do something

about it. "I would like to have a rule of the FCC which limits the volume of commercials to the volume of adjacent program material," FCC Chairman Minow said hopefully.

It was a good zingy year, in many respects. Tv broadcasters got up more gumption and became bolder editorializers on the air. More public affairs-editorializing conferences were held and both FCC Chairman Minow and NAB prexy Collins urged the broadcasters to speak up in their communities. "You should know that the Commission stands behind you," Minow assured the licensees, "and we are not back here to 'bushwack' you."

Collins and tobacco. Where there is smoke there is bound to be a conflagration, as any match-user is aware. In November, huge flames were ignited over both Broadcast Row and Adman Alley by NAB President LeRoy Collins when he struck out at broadcast commercials for tobacco "aimed at young people." It was a relatively minor

speech ("personal views" and in no way reflecting the policy of the NAB board, he said) delivered in Portland, Ore., but it sparked an uproar that may yet cost him his job. Certainly it will haunt him for days to come. Collins' speech affected some of the biggest sponsors, the biggest agencies and top-rated features on the airlines. Tobacco makers spend in the region of \$140 million annually in broadcast media.

Many NAB members grew indignant. The networks indicated they did not see eye-to-eye with Collins on this touchy issue. A tide of resentment spread against the NAB chieftain for his anti-cigarette advertising remarks and the big question at year's end was whether the NAB board members who gather in Phoenix next month would renew his contract or drop him. Said one informed NAB member, perhaps summing up the burning problem: "I can't imagine anyone would be so dumb as to demand his resignation. You've got to be against sin—

NEWSMAKERS OF THE YEAR



Newton Minow

With his earlier bite blunted, FCC's head gave an unusually friendly speech before NAB's First Editorializing Conference, sparked most talked about event



Leo Burnett

A spectacular 44% increase in broadcast billings over last year was recorded by his Chicago agency. The figures: \$98.5 million, 1962. In 1961: \$63.2 million



Robert F. Hurlough

Mutual Broadcasting's president can chalk up 1962 as one to remember. For first time in a decade, radio network was in the black. Billings edged close to \$6 million

against kids smoking, kids drinking, and so forth."

Collins said he was going ahead with plans to recommend Code changes. He recalled CBS' documentary *The Teen Age Smoker*, and said it provided "substantial documentation which underlies my views."

Volcanic p.s. show. To even a casual observer of the year's happenings in Broadcast Row, it was evident that a whopping number of the public service programs presented by the three networks came in for high blood pressure controversy on the part of related and unrelated advertisers, various governmental agents, sundry organizations and, as is customary, *pro bono publico*, or Indignant Viewer as he preferred to identify himself on the phone or in letter.

Among the chief "headache" producers of the year were these disputatious documentaries and dramatic presentations:

CBS TV, despite various pressures, presented the abortion episode on *The Defenders*. Subsequent surveys revealed that more than 70% liked the production very much. Some 86% thought it fitting and proper to present. Some 64% did not notice that a different sponsor was on the scene for the occasion. Some 92% thought the problem of abortion was presented fairly on *The Defenders*.

Displaying vigorous journalistic behavior, CBS TV irritated a number of Bostonians and other residents of Massachusetts when it offered *Biography of a Bookie*. CBS TV was charged with presenting an unfair and distorted picture of Boston gambling. The FCC, among others, backed up CBS and rejected the state's indignant claims.

NBC TV also raised the hackles of some Newburgh, N.Y., city officials with its documentary titled *Battle of Newburgh*. Here, again, the FCC did not agree with Newburgh officialdom that the documentary was biased and lacking in objectivity. Still another hot potato on NBC TV's documentary front was the David Brinkley presentation of *The Great Highway Robbery* dealing with highway construction which charged some in-

dividuals with graft and corruption. Before the year ended, NBC was slapped with a \$500,000 libel suit by the state of New Hampshire which, among other things, said it had been held up to "public scorn and ridicule."

In December NBC TV finally unveiled *The Tunnel*, a powerful documentary depicting the actual construction of an escape route for more than 50 East Berliners. The documentary, before its unveiling, brought strong protests from our State Department as well as questionable glances from both the East and West German governments.

Smith-Hiss show. Perhaps the most volcanic public service presentation of the year was ABC TV's presentation of Howard K. Smith's political obituary on Richard Nixon. There were cancellation attempts on the part of ABC TV sponsors and there were several affiliates who refused to carry the program. One of the major issues seemed to revolve around the rights of sponsors to censor news treatment by attempting to cancel their contracts for programs which had nothing to do with the broadcast at issue.

ABC TV took considerable punishment from many rightwingers for its presentation of the program, but in the main the network was applauded by industry leaders and the press for maintaining editorial freedom and the persistent right to present what it deemed newsworthy. To explain his position in the matter, ABC TV's news chief James Hagerty appeared on Smith's program the week after the Hiss incident. "To yield to prior censorship and the pressures of personal attack and economic boycott is to surrender to the basic right of freedom of the press," Hagerty asserted. "This right we will never surrender, or compromise. To do so would be to betray our responsibility as a news medium." FCC Chairman Minow supported Hagerty in his efforts to keep broadcast journalism free. At a news conference, President Kennedy said he didn't see the program "but I thought Mr. Hagerty and Mr. Minow expressed the view with which I am in sympathy."

Net daytime rates. As was expected, the tv networks announced daytime rate increase, because of constantly growing audiences. Effective next month, CBS TV was upping its morning strip rates. At ABC TV, rates would go up for the day's entire schedule except for *Ernie Ford* and *Discovery*. NBC TV had already adjusted its daytime rate structure months ago.

The third quarterly report by TvB last month revealed total spot time billings of \$151,922,000, a fat gain of some 17% over the same period last year. P&G, as in the past, was the chief spot user with a staggering budget of some \$14 million. Colgate was next with \$6.5

million. Favorite purchases continued to be announcements, with program sponsorship as runner-up, and IDs in third place.

According to the NAB, average station wages in tv were up 7%. Biggest increase went to tv news directors. Their salaries zoomed up to an 11.3% level.

Satellite communications. On the satellite communications front, the United States scored an impressive victory in July when it successfully launched the AT&T's Telstar, thus giving television an extraordinary boost in the arm, particularly among the underdeveloped lands.

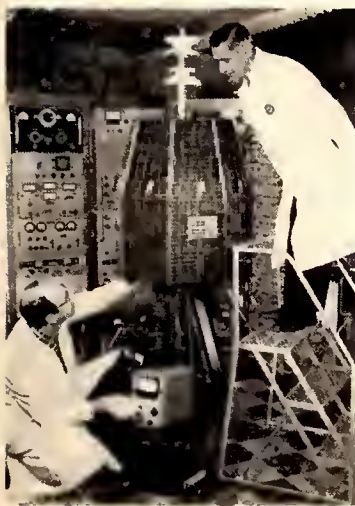
Unfortunately, Telstar developed several maladies and conked out

last month. However, a new member in the satellite communications family bobbed up this month, the RCA Relay, reportedly the newest and most powerful active repeater satellite. Relay 1 unfortunately experienced power trouble and did not make the grade. Another Relay satellite will be launched in the spring, it was indicated.

March of etv. ETV took a giant stride in 1962 with many benedictions from the Federal government. In the New York area, WNDT made its appearance on Channel 13 after a labor dispute with AFTRA. Meanwhile, the "Fourth Network," with National Educational Tele-

(Please turn to page 63)

'62 had new satellite, strong documentary, etv, and major firing



RCA attempted launch of its newest active repeater satellite but it experienced power trouble. New Relay will most likely be launched in the spring of 1963

Piers Anderton (r), NBC News' man in West Berlin, narrated "The Tunnel," story of escape from East Berlin. NBC made \$10,000 contribution to tunnel dig



Edward R. Murrow (l) emceed opening program for WNDT, N.Y. It is considered the most important educational tv outlet in the country. AFTRA strike marred the premiere



End of an era came to the networks when ABC TV gave boot to colorful Oliver Treyz, after rambunctious reign of some five years. Treyz is presently working as a v.p. for Warner Bros.



NEWSMAKERS OF THE YEAR



Matthew J. Culligan

The former Interpublic executive and one-time boss of NBC Radio made news this summer when stricken Curtis Publ. reached into broadcast land to name him head



R. Peter Straus

The president of radio station WMCA, New York, took a giant step forward in broadcast editorializing, and sought Supreme Court decision for reapportionment



James C. Hagerty

Unrattled by threatened advertiser defections, ABC's news chief stood firmly behind Howard K. Smith's inclusion of Hiss in the famous Nixon "political obituary"

Radio to remember '62

Among top stories: FCC freezes am applications/radio networks in black/fm sees national promotion office/FCC reports decline in '61 profits

1962 was far from a standstill year for radio. It was a year of sweeping changes—some up, some down.

On the sunny side were the reports by the radio networks that they were operating in the black, some for the first time in several years. The growing fm medium learned that it was growing much bigger, with fm homes near 15 million, the news of some important national buys, and the plans for a New York promotion bureau. Radio (and tv) news got a strong foot in the courtroom door at the Billie Sol Estes trial in Texas, another milestone in the airlines' fight for freedom of information. Daytimers scored a long-sought hit, if not a home run, by getting the ok to increase airtime at sunrise.

On the darker side, FCC tabulations on radio income clouded the outlook at year's end, noting a decline in station profits and revenue for 1961. And the industry was astounded when the U.S. Census Bureau recheck of radio homes showed a drop in penetration from the 1950 report.

But whatever else happened to radio during the past 12 months, 1962 goes down in the books as the year of the deep freeze.

The quick freeze. When in May of this year the Federal Communications Commission let go the order that no more applications for am license would be considered, radio broadcasters were surprised at the quick move, but in retrospect they had to know that it would come.

As far back as late January, early February, the NAB had already begun to squirm about radio's burgeoning "population." The group's joint board of directors

had appointed a radio committee to review the problem. At that time there were some 3,700 am stations on the air and fm was fast nearing 1,000 stations. Signal and engineering problems were important, but overshadowing those demands for elbow room was the fact that, in 1960, 81 am markets with three or more stations were operating in the red, said the FCC. And nearly one-third of all radio stations were below the profit line.

More obvious warnings came at the NAB Convention in April, when NAB president LeRoy Collins stood up before the membership and declared: "There is no more important work before us than to find remedies for the overpopulation of radio."

At the same convention, FCC Chairman Newton N. Minow kept the ball rolling: "I propose an informal, face-to-face, shirtsleeve working conference" between FCC and NAB committees to discuss



Minow on overpopulation

FCC Chairman suggested FCC-NAB sessions to study overpopulation in April, ordered am freeze month later

as the year of the big 'deep freeze'

the problem of radio overpopulation.

No waivers. By the end of the month, an NAB-appointed committee of nine was ready to sit down with the FCC in just such a shirt-sleeve session. Ten days later, the FCC "partial" freeze was on. The suddenness of the government action left 60 license-seeking groups in the lurch who would together stand to lose \$200,000 or more in engineering and legal fees.

Networks show profit. But while the local stations huddled to keep out the FCC cold, the nation's four radio networks had some good news to report. Mutual Broadcasting, said president Robert Hurleigh, would break into the black in 1962 for the first time in 10 years. NBC's executive v.p. William K. McDaniel told affiliates in December that that radio network was in the black for the third straight year, and blacker in 1962 than ever. CBS Radio had announced earlier that it didn't quite make black in 1961 but definitely would in '62.

NBC also hinted to its affiliates that advertising rates are in for a boost next year, and announced that the network was working with A. C. Nielsen Co. on a plan to

measure listening to self-powered radios. ABC Radio's new rate hike goes into effect 1 January with increases of from 8-35%. President Robert Pauley called improvement in the station lineup and clearances, as well as greater advertising demand, reasons for the increase.

Another matter of money at the networks popped up in June when the CBS Radio Affiliates Board made it clear to the network that it wanted a revision of the compensation policy — to reinstate money as medium for station payments instead of programs for sale locally. CBS Radio okayed the change, with these conditions: 1)

Year of fm progress. Fm broadcasters had a field year which was climaxed by a \$150,000 contract between Magnavox, through Kenyon & Eckhardt, and the National Assn. of FM Broadcasters in a deal that swings the money for time from the stations to NAFMB to establish a New York research and promotion office. NAFMB is currently shopping for a director to staff that office, which can run for one year on the Magnavox funds.

Just a month earlier, in September, it was confirmed that General Electric had purchased a one-hour

Victor Borge program to be scheduled weekly on a 40-station QXR Network hookup. Agency is Young & Rubicam.

Two important research projects gave fm a solid shot in the arm in 1962. In June a QXR Network study estimated between 14 and 16 million fm homes, and the growth rate was set at 2 million sets per year. Another study, by The Pulse, Inc., put the number of fm homes at 14,890,500, or 31.2% of all television homes. Both studies documented theory that fm homes have higher incomes.

Radio Advertising Bureau kicked off the year in January with announcement of the RAB Test Plan to sell and supervise major radio test campaigns to advertisers. It proposed that participating stations pay 10% of billings received to RAB for research on effectiveness. Coupled with this plan for advertisers, RAB announced in April a companion six-point plan to make radio more attractive to the large ad agencies.

RAB was in the center of more radio news in April when president Kevin B. Sweeney announced his plan to resign that post in February 1963. An RAB committee scan-

(Please turn to page 64)



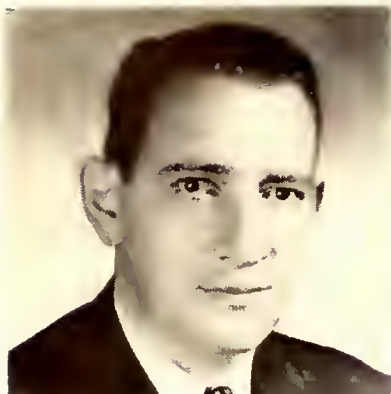
Radio editorializing encouraged
Secretary of State Dean Rusk (l) talks with NAB president LeRoy Collins during Washington conference on broadcast editorials attended by radio men



Networks had a profit year
Networks announced profits in 1962. Here NBC Radio's chief, Wm. McDaniel (r), and newsman Frank McGee (c) inspect new "Radio Central" with v.p. Wm. Trevathan

Account give-and-take

Y&R and JWT winners with \$13 million each / L&F slips—two giant clients go to JWT / F&S&R adds consumer accounts / Computers arrive



Edward A. Grey

Problems revolving around product protection got airing when Ted Bates' media chief started pressure on Westinghouse, stressing advertiser's right to insulation



Edmund C. Bunker

Announcement of this former CBS man as successor to RAB head Kevin Sweeney put to rest the heavy speculation along Madison Ave. and climaxed a long search



Lucille Ball

Aside from picking off top ratings for her Lucy Show on tv, the red-headed star bought her ex-husband's share in Desilu, became head of multi-million dollar firm

Top winners and losers, the advent of computers at agencies, and the considerable acquisition of consumer accounts by an industrial house, lead the list of highlights among advertising agencies for 1962.

Headliners in the win and lose columns among advertising agencies due to account switches this year, included Young & Rubicam, which gained about \$13 million, J. Walter Thompson, which reached the same level, Lambert & Feasley, which lost four accounts worth approximately \$17-18 million.

Three of the L&F clients went to JWT with about \$7.5 million in billings, while Lemmen & Newell received the rest.

Another highlight for the year, was the increasing acquisition by Fuller & Smith & Ross, heretofore known in the trade as an "industrial agency," of several consumer accounts, most notably the \$4 million Lestoil bundle (about 90% of which is spent in tv) from Sackel-Jackson.

Y&R's big gains. Y&R gained \$13 million, mainly by catching the Chrysler corporate \$10 million from Leo Burnett. The agency picked up another \$2 million from L&N via Cluett, Peabody & Co. (Arrow domestic). It also gained about \$3½ million (estimate is between \$3-4 million) with the Playtex girdle account which had been handled by Ted Bates & Co.

(Bates also received about \$4 million to handle the International Latex Living Bra and Living Girdle which had been with Reach, McClinton.)

The biggest Y&R loss was the nearly \$3-million account for Union

Oil Co. of California which went to Smock, Debnam & Waddell.

JWT nets \$13 million. JWT hauled in two really big ones with Phillips Petroleum's nearly \$8 million and Listerine's \$5 million plus \$2.5 million of other Warner-Lambert business. The Phillips switch was made following a quarter-century tenure at Lambert & Feasley. Warner-Lambert's Listerine account also had been with L&F.

Another addition to JWT: Helene Curtis (\$2.5 million), which gave JWT a net of \$13 million.

L&F also lost about \$3½ million worth of business to L&N for W-L's Fizzies, Richard Hudnut, and Du Barry items.

Two big losses for JWT, mentioned below, amount to about \$5 million.

All the account-loss rain unrelied by any sunshine caused a great deal of speculation in advertising circles toward the end of the year about L&F's future.

As pointed out in *Sponsor-Scope* (24 September), W-L has been trying to decide whether to sell or merge its agency, or whether to absorb it in the corporate structure. This week, or next, L&F is moving from Morris Plains, N. J., to W-L's Manhattan office.

Other big changes. Nine other big account changes among the nation's top network and spot tv advertisers are:

1) General Mills moved its \$7-million Betty Crocker baking mix-cake-frosting account from BBDO to Needham, Louis & Brorby. In 1961, General Mills placed eighth among network tv advertisers and 25th among spot, with a total of about \$24 million. The Betty

highlights 1962 activity at agencies

Crocker products involved in the agency transfer accounted for about \$4½ million of this total (see table below).

2) American Home Products Corp. which transferred Dristan with about \$5 million in tv billings from Tatham-Laird to William Esty Co. American Home is a big tv spender. Ranking second only to P&G in 1961, AH spent \$34 million in network advertising, and \$8.75 million as the ninth biggest spot buyer.

3) Scott Paper Co. transferred its approximately \$2.5 million Scotties and Scott Tissue budget from JWT to Bates. About 60-80% of this is spent in electronic media, very largely tv.

4) Lestoil (Pine Lestoil, Sparkle Lestoil, Lestare, and Lestoil spray starch) moved from Sackel-Jackson to Fuller & Smith & Ross with about \$6 million for tv advertising and another half-million dollars for other media. The firm is 21st on the list of 1961 spot tv buyers (\$4,662,670).

5) Nestle Co. switched Instant Nescafe from Esty to McCann-Erickson. Product bills at about

\$5 million. Nestle Co. is 20th among 1961 spot tv buyers (\$4,718,820).

6) Hazel Bishop took Lanolin Plus out of Daniel & Charles and brought it to Kenyon & Eckhardt. An estimated 75-80% of the \$3-million budget is allocated to broadcast media, mostly tv.

7) Brown & Williamson Tobacco Corp., which switched its \$6.5-million Belair cigarette account from Bates to Keyes, Madden & Jones, ranks 11th among 1961 network tv advertisers (\$14,132,771). About 80% of the Belair budget is allocated to video.

8) Colgate-Palmolive applied \$2.5-million worth of Wildroot balsam to D'Arcy Advertising at Bates' expense. C-P is fourth among 1961 spot tv advertisers (\$14,989,170) and six among top network tv buyers (\$21,513,910).

9) National Dairy Products Corp. went from JWT to Foote, Cone & Belding with \$2.5 million and its Kraft Foods line of dinner and paste goods products. National Dairy is 24th of the nation's top 1961 network tv spenders (\$8,995,956).

F&S&R adds consumers. F&S&R, in addition to the Lestoil gain this year, also acquired Pakistan International Airlines from Charles W. Hoyt Co., Renault autos from NL&B, American Chicle Co. (Clor-ets mints and Clorets gum) from K&E, and National Cotton Council of America from Douglas Simon Advertising—all consumer accounts.

In August 1961, F&S&R received four Lehn & Fink products which had been handled by Bates—Ly-settes, Stri-dex medicated pads, Noreen hair rinse, and Hinds honey and almond cream. The agency also handles public relations for Noreen, PLA, and Renault.

Computers in use. As for computers (see story on page 36), the humming, blinking monsters have been lighted at BBDO and Y&R, while JWT has one on order.

BBDO's Honeywell 400 computer is used for marketing, media and research; Y&R's IBM 1620 model is a media computer, and JWT's RCA 301 will be used for business data processing, market research, and media analysis.

Clients, agencies and billings in major 1962 account shifts

Account	Net tv 1961*	Spot tv 1961**	All-media billings involved	From	To
Chrysler	\$4,151,167	\$1,112,370	\$10,000,000	Leo Burnett	Y&R
Phillips Petroleum	322,289	2,064,900	8,000,000	L&F	JWT
W-L Listerine	4,207,246	423,220	5,000,000	L&F	JWT
General Mills (Betty Crocker cake, etc.)	4,238,656	355,960	7,000,000	BBDO	NL&B
Lestoil Co.	.....	4,662,670	6,000,000	Sackel-Jackson	F&S&R
Scott Paper (Scotties, ScotTissue)	1,935,180	801,650	2,500,000	JWT	Bates

Chrysler's \$10-million walk from Leo Burnett Co. to Y&R was biggest single switch this year. Net and spot figures show the size of firm's tv budget last year—over \$5 million. Phillips and Listerine moves put a \$13-million dent in L&F

Source: *TVB, LNA-BAR **TVB, Rorabaugh

Washington is quieter

Among top stories: FCC threat to licenses / NAB-tobacco hassle / Commission changes favor New Frontier / FTC loss on "sandpaper" ruling



George H. Gribbin

Named to succeed Sigurd Larmon as chairman, Y&R's prexy was one of first to pick up computer ball, installed "High Assay Media Model" after BBDO unveiled machine



Donald H. McGannon

For Westinghouse Brdcst. president, 1962 was a busy year. His company came up with a new formula for product protection, and bought WINS, N. Y., for \$10 million



George B. Storer

It was an eventful year for Storer's president. He was elected chairman, named Pulse's Man of the Year, paid record \$10.9 million for a radio station, WMGM, N. Y.

WASHINGTON

It was a quiet year on the Washington front for broadcasting and for advertising, compared with the frenetic and sensational Congressional hearings of most recent years. Nevertheless, a bare recital of the events of 1962 would fill a lengthy document.

The final chapter of hearings in the FCC's network study started 1962 with something of a bang. It involved programing, the only omission from the long-ago Barrow Report. The year ended with the unauthorized "leak" of Part I of the Ashbrook Bryant report on those January hearings. The manner of the release of the sweeping recommendations in that report was in keeping with the often bizarre nature of the entire FCC network study.

NAB split on Collins. The year also ended with the NAB split into bitterly debating factions over what should be done about its president, nothing too new for that organization. The LeRoy Collins assault on cigarette advertisers allegedly aiming at securing a juvenile market for that product seemed in the nature of a last straw for some at NAB.

Bryant report recommendations were that NAB be to the FCC like the National Assn. of Security Dealers to the SEC, in that NASD actions result in Securities and Exchange actions against brokers, and that networks be kept out of syndication, regulated, and limited in number of aired programs they can own, among others. These were slated to hold over for some time before the FCC might get

down to acceptance or rejection.

The Collins proposition was also scheduled to hold over into 1963. A December TV Code Review Board meeting resolved only to have a study on the tobacco question for presentation to the full NAB board meeting in Phoenix in January. The same Board meeting was to take up the question of rehiring Collins and, if so, on what terms.

FCC license threat. It was a year in which the FCC continued to threaten to refuse to renew licenses, and subject to court appeal the license of KRLA, Pasadena, was actually lifted. The Commission was resorting more and more to short-term license renewals and to its newly-obtained power to levy fines.

The year ended with FCC Chairman Newton Minow in possession at least of a promise that the Commission would shortly vote his way on most important matters. E. William Henry was named to succeed John S. Cross, a true New Frontiersman replacing one who voted against Minow as often as not. Henry wasn't named until long after the Cross term had expired; conjecture ran wild, but nobody came up with the same answer the White House eventually supplied.

By contrast, in December it was announced by the White House way ahead of time that the age limit would not be waived for T. A. M. Craven, who becomes 70 at the end of January. It was also announced that Broadcast Bureau chief Kenneth A. Cox would succeed Craven. While Craven's phi-

than recent years, but not dull

losophy was in direct opposition to that of Minow, Cox's ideas are in line with the chairman's. So when the Cox appointment takes effect, Minow will have a minimum of three votes on most matters of any importance, can count on the support of Robert Bartley a good part of the time, on Frederick Ford and Robert E. Lee some of the time, and on Rosel Hyde practically none of the time.

A "packed" FTC. The FTC, meantime, had been "packed" early with appointments by the present administration; four of the five members, in fact. Yet this Commission in 1962 showed less regulatory fervor than it had when Kintner was chairman under the Eisenhower Administration. There were signs at year-end that point to a step-up in pace.

An FTC "consumer relations" liaison man was appointed in December, with the expressed purpose of making known to consumers that they can complain to the FTC. He was also to work with the moribund White House Consumer Council, and might stir that group to action.

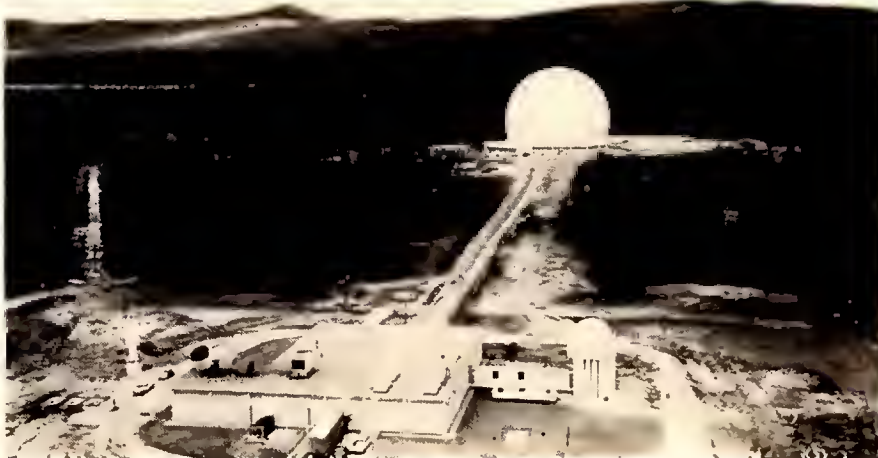
Federal Trade lost a case in a Boston court on the grounds that it made the "shaving sandpaper" order too broad, though it was upheld on the allegation that the commercial was, itself, misleading. The court also cast doubt on whether the FTC can make ad agencies co-defendants barring clear responsibility for misrepresentation on the part of the agency.

"Sandpaper" overshadowed. When all returns are in, this case might not actually be the set-back for the Commission that it originally seemed. However, there is no masking the bitterness of the FTC defeat in Congress on its request for power to bring an immediate end to challenged practices by means of cease-and-desist
(Please turn to page 63)



'62 began as '61 ended: FCC hearings on network practices

Programming was the subject of hearings which heard testimony by heads of all three tv networks: Sarnoff of NBC, Stanton of CBS, and Treyz, then of ABC TV



Congressional action favored private control of Telstar

Congress ended debate over government vs. private control of international tv by backing AT&T project. Shown is Telstar relay station, Andover, Me.



Washington successfully put its elbow behind etv expansion

The opening of WNDT, educational tv in New York City, marked beginning of era for non-commercial tv. Above: Ed Murrow, USIA; Howard Shephard, WNDT

Radio/tv outstrip all

Top 50 agencies have strong year in broadcast billings, but survey reveals uneven growth in dollar total and share of business



Charles Brower

BBDO, led by president Brower, sparked a considerable amount of industry discussion on timebuying by machine when his agency became first to install a computer



Dave Lundy

When rep John Blair consolidated its two tv sales arms under one operational tag, Blair Television, the former executive v.p. of Blair Television Assoc. was named head



Hubbell Robinson

He returned to CBS TV in March as senior v.p. in charge of programs, despite fact he quit his executive v.p. post there three years ago to produce own programs

Broadcast advertising scored another gainful year in 1962. When the last adding-machine cranks to a halt this week, Madison Avenue treasurers will have their air spending pegged at about 9% ahead of 1961.

The collective estimate of the top 50 ad agencies hit an all-billings total of nearly \$3.5 billion. Of this total, approximately \$1.8 billion, or 52%, was in radio/tv billings.

The top 50's broadcast estimate is 8.7% higher than last year.

The growth of total billings in all media appears to have been slightly less vigorous. The top 50 agencies racked up \$3,455.3 million this year, which is 7% ahead of 1961, but is nearly 2% below the percentage increase in air billings.

During 1962 itself, the roster of the top 10 did not change materially from preceding years, although there was some reshuffling of position. A notable advance was made by Leo Burnett, which rose from eighth to fifth place in air billings; a drop was experienced by McCann-Erickson, taking it from fifth place down to tenth. (However, its Interpublic sister, McCann-Marschalk, appeared for the first time in the top 50 agency listing.)

Based on information supplied by the leading agencies, SPONSOR estimates that the radio/tv billings of the top 50 rose by \$144 million, or 8.7%, to \$1,795.8 million. Total billings from all media are estimated at \$3,455.3 million, which is a gain of \$266.5 million or 7.01%.

Within the broadcast area, tv network billings of the top 50 are thought to be \$1,019.3 million,

representing an advance of \$74.5 million or 7.9%. Tv spot is up by 10.6% or \$53 million, at \$553.5 million.

Radio billings also increased. Network advertising placed through the top 50 agencies showed a gain of \$3.5 million or 9.6%, to \$39.6 million. Radio spot business is estimated at \$183.4 million, which yields an extra \$1.7 million, or 0.93%.

Top 10 dominant. The trend toward concentration of national broadcast billings continued.

Analysis of the returns, given by agencies to SPONSOR each year, shows there has been a steady move towards this concentration within the first 50 agencies.

In 1956, the larger part of the broadcast budget was spent by the broad base; that is, approximately 40 agencies were responsible for 63.6% of the air billings. However, the share of the broad base has steadily declined since 1956; in 1961 it had dropped to 51.7%, and in 1962—for the first time—the greatest number of agencies spent the smallest part of the broadcast dollar.

In round numbers, 40 agencies spent only 49% of the total for the top 50, and decisive control of the national air budget rested with the 10 agencies at the head of the list.

Not everyone gains. Detailed study of air billings over a seven-year period reveals there has been uneven growth by the ad shops in the top 50 group. For example, the dollar total scored by the "giants" (numbering three to five agencies) has increased substantial-

other media, scoring 9% increase

ly, yet the *share* of business controlled by these shops has actually declined.

The same pattern also fits the smaller agencies. Their share of the top 50's total air billing has dropped substantially, even though their dollar expenditures are higher. And, correspondingly, there's a small group of medium-to-large shops which has taken an increasing share of the billings each year.

The changing tides and cross-currents of agency growth can be discerned through a crude statistical analysis. If the range of air billings (which in the top 50 runs from \$8.7 million to \$155 million) is represented by an artificial scale

of from 0 to 10, then the first 30-odd agencies will lie at the bottom, within the range of from 0 to 2. The middle tier of this pyramid will hold about 10 agencies, in the range of 3 to 6; the third tier, five agencies, running from 7 to 9 on the scale, with the five "giants" in the final tier of 10-plus.

(The number of agencies in each group varies from year to year but the general proportions stay remarkably constant. In a seven-year analysis, the bottom tier contained 30 to 33 agencies; the second level, 10 to 12; the third, 3 to 6 agencies, and the top tier or stratum, 2 to 5 agencies.)

Analysis of growth. Although

this statistical "model" is relatively primitive, it sheds valuable and surprising light on the growth problems of the nation's leading agencies. Since 1956, there has been steady attrition of the shares of broadcast billing controlled by both the smallest and the biggest agencies within the top 50.

In 1956, the share of air billing controlled by the bottom group of agencies (approximately 30 out of the 50) was 21.3%. By the end of 1962, the share had dropped to 18%; this means a relative loss of 25.9%.

On the second level of the hierarchy, a group of around a dozen agencies controlled 39.3% of the

Patterns of agency billing 1956-1962

GROUPS WITHIN TOP 50		4	3	2	1
Approximate number of agencies in each group		30 to 33	10 to 12	3 to 6	2 to 5
Relative position of each group within a billings range of from 0 to 10		0-2	3-6	7-9	10+
Group's share of total billings					
1956	All media %	32.6	24.4	9.5	33.4
	Broadcast %	24.3	39.3	14.8	30.4
1960	All media %	32.7	31	11.1	25.9
	Broadcast %	29.6	31.8	12.7	25.6
1961	All media %	32.1	21.8	18.2	27.7
	Broadcast %	29.4	22.3	21.3	26.8
1962	All media %	27.4	30.9	22.1	19.5
	Broadcast %	18.0	31.0	30.0	21.0
Group's movement, 1956-1962:					
	All media	-15.9%	+26.6	+132%	-41.6%
	Broadcast	-25.9%	-21.1%	102.7%	-30.9%

Each sub-group within the top 50 agencies has had varied success in holding its position as the radio/tv billings increase. Group No. 2 (medium-to-large agencies) is the only agency group which has increased its share of the broadcast budget

top 50's air billings in 1956, but by 1962 their share had dropped to 31%, for a relative loss of 21.1%.

The third, penultimate group of medium-to large-sized agencies *increased* its broadcast share, from 14.8% to 30%; a relative gain of 102.7%. (The number of agencies in this category varied, from a low three to a high six.)

The final group, head-and-shoulders above the remainder in air billings, varied from two to five in number. The share of radio/tv billings spent through this group

dropped by 30.9% in seven years; in 1956, the top group controlled 30.4% of the top 50's air billings, but by 1962 this share declined to 21% of the total.

(It should be remembered, however, that the total dollar billing of the "giant" group has increased through the years, as the amount of money spent in radio/tv has increased.)

Total billings trend. The apparent trend in broadcast billings is partially confirmed through examination of the movement in to-

tal billings from all media, placed through the top 50 agencies.

In the "giant agency" category, the share of total all-media billings has dropped from 33.4% to 19.5% (a relative loss of 41.6%). In the medium- to large-sized agency group, the share of total billings has *increased* from 9.5% to 22.1%, a relative gain of 132%.

Within the top 50, the "bottom 30" agencies appear to have been cannibalized by those on top, since this group's total-billing share from all media has declined

The top 50 advertising agencies in television and radio

Agency & Rank	Rank 1961	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '62 (millions)		\$ Spent on radio '62 (millions)	
		1962	1961	1962	1961	1962	1961	Network	Spot	Network	Spot
1. JWT	1	155.0	125.5	295.0	290.0	52.6	43.0	105.0	35.0	4.5	9.5
2. EATES	2	116.0	117.0	140.0	142.5	83.0	82.0	63.0	48.0	0.06	4.4
3. Y&R	4	105.0	100.0	223.4	240.0	47.0	41.8	71.0	25.0	3.0	6.0
4. BBDO	3	100.0	100.8	250.0	250.0	40.0	40.3	53.0	30.0	2.0	15.0
5. BURNETT	8	98.5	66.2	144.4	128.0	68.2	51.7	59.2	33.9	1.3	4.1
6. B&B	6	83.0	70.0	111.0	90.0	75.0	77.0	←Total 81.7→		←Total 1.3→	
7. ESTY	7	76.0	67.2	95.0	84.0	80.0	75.0	55.0	7.0	3.0	11.0
8. D-F-S	9	75.0	66.0	107.1	100.0	70.0	66.0	41.0	26.0	2.0	6.0
9. COMPTON	10	72.0	58.6	102.0	90.0	70.0	65.0	41.2	30.5	0.1	0.2
10. McC-E	5	67.0	83.0	166.0	205.0	40.4	40.9	35.0	17.2	0.8	14.0
11. AYER	12	65.0	56.4	162.5	141.0	40.0	40.0	20.5	24.5	2.5	17.5
12. L&N	11	60.5	56.7	100.0	90.0	59.0	63.0	42.0	16.0	.....	2.5
13. FC&B	13	57.3	51.5	106.1	104.0	54.0	49.4	40.3	11.3	0.7	5.0
14. SSC&B	15	47.75	41.1	68.4	62.5	62.0	65.0	26.65	12.3	.....	5.8
15. K&E	14	46.5	43.1	93.0	85.0	50.0	50.0	35.0	7.0	0.3	4.2
16. GREY	17	40.0	30.5	68.0	56.0	60.0	54.0	23.0	16.0	0.1	0.9
17. D'ARCY	20	39.0	28.4	88.6	81.0	44.0	35.0	12.0	18.0	2.0	7.0
18. NC&K	21	34.2	27.7	48.8	38.0	70.0	73.0	19.6	11.5	.....	3.1
19. C-EWALD	16	32.0	32.0	96.9	96.1	33.0	33.3	21.0	5.0	4.0	2.0
20. C-MITHUN	25	28.6	19.0	55.0	39.0	52.0	48.0	12.6	9.2	1.4	5.4
21. NL&B	18	24.9	28.8	47.0	52.0	53.0	55.0	15.0	3.9	1.4	4.6
22. OGILVY	29	23.7	16.7	50.4	47.0	47.0	35.6	9.8	12.8	0.1	1.0
23. C&W	19	23.0	28.5	41.8	58.0	55.0	49.0	8.0	9.5	0.5	5.0
24. MAXON	24	22.0	19.0	34.9	32.0	63.0	59.0	19.2	1.0	0.3	1.5
25. WADE	23	21.8	21.2	26.5	26.0	82.0	81.0	13.7	7.6	.....	0.5

by nearly 16% in seven years. The group of "average" sized agencies has suffered a drop in broadcast billing, but has recouped with a 26.6% gain in its share of total billings.

The third and fourth groups, containing the giants and near-giants, have been bitterly occupied with securing and retaining the biggest broadcast accounts, and it may be significant that the change of position of these, in their shares of total all-media billings, closely parallels their fortunes

in the share of broadcast billings. The "average" sized group, which has tended to lose out in the radio/tv battles, has apparently been successful in bolstering its billings from print media. The bottom (and numerically largest) group within the top 50 has lost in both areas.

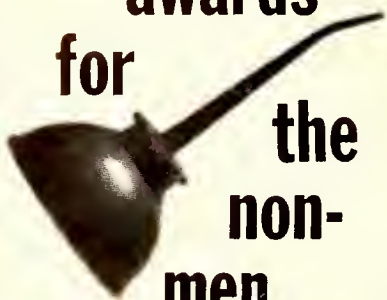
How big is "big"? Is there a type of natural law which prevents unlimited expansion? No clear answer to this question is yet available, but among the factors which probably contribute to the dimin-

ishing share of business enjoyed by the leaders are: conflict-of-interest provisions; the multiplicity of products from a small number of industrial titans, with a consequent trend to the splitting of accounts between several agencies; and the accelerated service problems of fewer, but bigger, accounts. These three factors have undoubtedly contributed to the seeming paradox that, although total billings of the few biggest ad agencies have soared, their share of the kitty has actually declined.

expenditures, with total, network, and spot billings in 1962

Agency & Rank	Rank 1961	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '62 (millions)		\$ Spent on radio '62 (millions)	
		1962	1961	1962	1961	1962	1961	Network	Spot	Network	Spot
26. GARDNER	26	20.7	18.6	49.7	40.0	41.5	46.0	3.97	12.2	0.2	4.2
27. DCS&S	27	19.7	18.2	27.4	26.7	70.0	68.0	3.9	13.1	0.7	2.0
28. EWR&R	22	19.5	23.2	57.35	61.0	34.0	38.0	11.98	4.25	0.85	2.4
29. DDB	37	16.3	11.3	65.2	45.0	25.0	25.0	7.0	6.3	.....	3.0
30. T-LAIRD	28	15.6	17.9	61.0	26.0	25.5	69.0	7.2	7.1	0.2	1.1
31. PARKSON	32	14.5	13.5	17.0	16.0	85.0	84.0	13.7	0.8	.....	.....
32. DONER	31	13.6	13.6	17.0	17.0	80.0	80.0	4.0	4.5	0.5	4.6
33. McCANN-M.	....	13.6	.....	36.7	.....	37.0	.....	3.3	5.7	0.1	4.5
34. GB&B	38	13.1	11.1	16.0	14.0	81.4	69.0	6.1	4.2	.....	2.8
35. GMB	34	12.5	12.5	44.5	39.0	28.2	32.0	←Total 8.3→		←Total 4.2→	
36. GUMBINNER	39	12.5	10.6	24.0	23.3	52.0	45.0	5.6	2.3	0.2	4.4
37. F&S&R	33	12.2	13.1	54.0	52.4	22.6	25.0	8.5	1.8	0.4	1.5
38. GRANT	30	12.0	15.0	30.0	34.0	40.0	43.0	1.5	7.5	0.5	2.5
39. DONAHUE & COE	35	11.9	11.8	34.9	34.7	35.0	34.0	5.4	4.6	0.3	1.6
40. BROTHER	41	11.2	10.0	33.0	36.0	33.9	28.0	8.7	.....	0.5	2.0
41. POST-MORR	....	11.2	.....	16.2	.....	69.0	.....	3.2	4.6	0.9	2.5
42. KHCCA	50	11.0	7.0	20.0	23.3	55.0	30.0	1.5	7.5	0.5	1.5
43. CLINTON	41	10.2	10.0	20.4	20.0	50.0	50.0	7.0	2.5	.....	0.7
44. WEISS	40	10.0	10.1	19.6	18.1	51.0	55.0	5.0	3.2	0.9	0.9
45. R-McCLINTON	45	9.6	8.9	24.0	25.0	40.0	35.6	4.8	4.3	.....	0.5
46. NORTH	44	9.5	9.0	17.0	16.0	56.0	56.0	5.6	3.7	.....	0.2
47. PKL	....	9.15	.....	13.0	.....	70.0	.....	6.5	2.6	.....	0.05
48. H-C&H	49	9.0	7.1	15.8	15.5	56.8	45.7	.....	7.2	.....	1.8
49. MW&S	43	8.9	9.3	18.0	19.7	49.0	48.0	2.9	3.9	.....	2.1
50. W&L	....	8.7	.....	24.1	.....	36.0	.....	4.8	0.9	2.0	1.0

Non-Man awards for the non- men of the year



Machines, not men, created some of the biggest stories in this year's world of broadcasting. Systems, rather than ideas, seemed to make the gaudiest contributions to the ad press. Some of them were short-lived (Telstar was a front-page birth in July, and a noted-in-passing obituary in December); some were long-delayed (like fm/stereo's arrival in the big leagues); others were uncertain and ambiguous (who can predict the full impact of computers?). At times it seemed the electronic wizards were setting too fast a pace. Madison Avenue and Studio 8-H would be populated with transistors and tapes, with the rest of us out queuing for our retraining checks. But progress will not be denied: SPONSOR bows to the inevitable and presents its first Oilcan Awards, from the oblique world of the Non-Man.



The 1962 non-man awards committee in session



Non-payment? Blame the non-man. He's behind 3 new automated spot billing services, one of which (BCH) used his data cards and tape to trim its yule tree.

Radio's new salesman was not a person, but a principle: Frequency Modulation. And when Magnavox bought \$250,000 worth of fm time, 200 operators like . . .





The non-man in tv:
 "... time to demonstrate
 those remedies for headache
 pain and upset stomach.
 Lookout. Here they
 come. Ohhhhh what we
 go through, pretending
 we're people's stomachs.
 (Oilcan to Alka Seltzer,
 Wade Advertising &
 Swift-Chaplin Prods.)

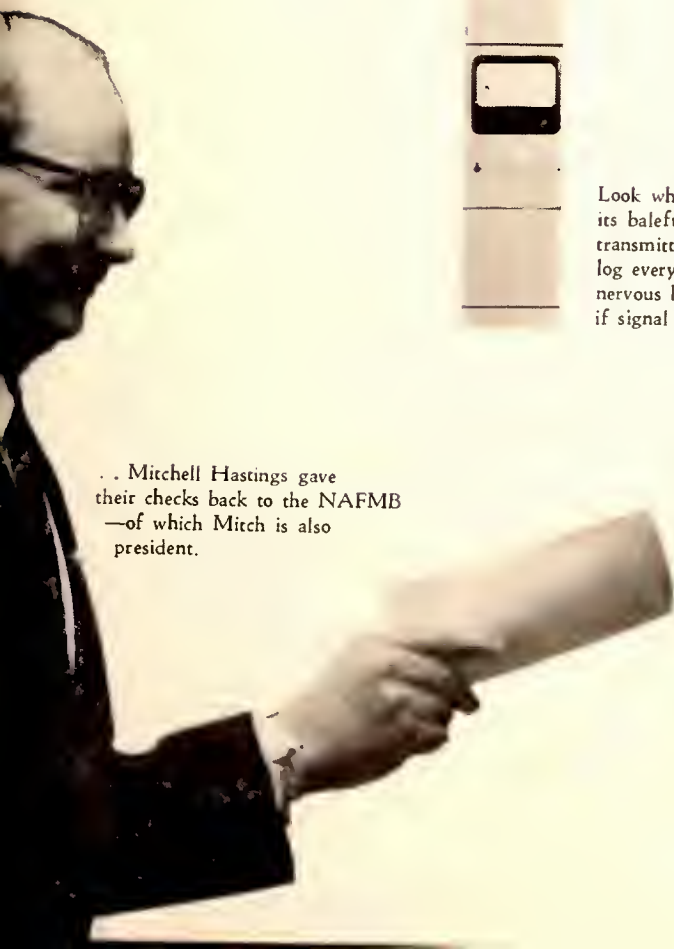
SATELLITE IN ORBIT BEAMS TV FROM U. S. TO EUROPE; PICTURES CLEAR IN FRANCE



It took old-fashioned am radio to develop the non-diallable, or silent, newscaster. Jerry Graham, of New York's WNEW, covered launching of Telstar. As first reporter allowed a phonecall via the \$50 million satellite, Graham was bounced back to earth with a wrong number and no broadcast. (Oilcan goes to Graham and AT&T for heartening us with the biggest anti-machine jest of the year.)



Look who's in charge: the Autolog keeps its baleful eyes fixed on broadcast transmitters; makes an automatic signal log every half-hour; has an inbuilt nervous breakdown to give alarm if signal goes haywire.



... Mitchell Hastings gave
 their checks back to the NAFMB
 —of which Mitch is also
 president.



When computers
 take over, buyers
 hope they'll have nothing
 but time on their hands.
 (The ultimate non-man is
 Kudner's Maria Carayas.)



Some managed to get in a few licks of fresh air
Caught in the act of post-luncheon strolling (l-r): JWT's Roger Morrison; Frauk Ragsdale, gen. mgr. WTVM, Columbus, Ga.; Harold Veltman, JWT; Bud Curran, Adam Young



Top award winner
It was a banner year for D&C's Beth Black—she received SRA's Silver Nail Timebuyer Award



Chicago winner
The Chicago SRA Timebuyer Award to NL&B buyer Marianne Monahan

1962 YEAR-END REPORT: TIMEBUYING

And here's what buyers did in '62

Ask any timebuyer and he'll tell you the year 1962 was far from dull. As a matter of fact, most of the timebuying fraternity (or its distaffers) will go so far as to wrap it up in just one word: hectic.

For many, the year brought a stepped-up pace of buying. World events developed new advertising vehicles (i.e. space shots, etc.) and the mad scramble to snap up the plums was on.

A current example of timebuying "hecticness": the New York City newspaper strike, which, at SPONSOR press time, was still circulating a flurry of frantic last minute buying: most of it concentrated

Getting to the core of the market situation

Looking at tobacco crop on WITN-TV, Washington, N. C., tour: Hope Martinez, BBDO; Nick Imbornone, SSC&B



At WNEW-TV, N. Y., party at Hotel Plaza

Seated (l-r): Russ Harris, ad mgr., American Chicle; Jack Price, WNEW-TV a.e.; Bates' Don Zucker and Bill Conboy





New "working tools" came in for share of attention

The ebbing year brought forth a number of timebuyer "helpers." Pondering workings of instant budget allocator and spot estimator designed by AM Radio Sales is W&L's Joe Hudack. Looking on is AM Radio Sales' Norman Nelson

on local radio campaign.

In general, however, the ebbing year saw a generous upswing in broadcast buying. Competitive products, politics, and current events all contributed to the increase.

When they weren't actively playing the buying game, the timebuyers managed to get in a good share of other activities.

Coast reps tagged her tops

Y&R's Julie Herrell took top score in SPONSOR survey of West Coast reps



They listened to presentations—on land and at sea. They were wine and dined. They frequently visited stations and inspected markets.

They went on boat rides. Climbed tall towers. Entered contests. They inspected new working tools (like AM Sales' new spot estimator). And they went along with station gimmicks and gags.

And southern reps picked her

Clay Stephenson's (Houston) Helen Sanford polled highest vote in South



On Capital Cities cruise

L-r: L. Stevens, Weightman; E. Jaspan, Gumbianer; B. Johnson, WPAT, N.Y.; Eve Walmsley, Lewis & Gilman

The year 1962 saw a mild epidemic of timebuying defections. And there was a bit more than the usual amount of agency hopping. (This last, of course, was caused by the wave of account losses suffered by a number of agencies.)

A slight wave of panic shivered down a few timebuyer spines when computers first poked their mechanical noses into timebuying arenas. And despite assurances from some high echelon sources, in some agencies the question which plagues some is "can mechanical gadgets, no matter how learned, actually replace human beings?"

To some buyers, the past year has wrought some misfortunes and mishaps (some people do fall down flights of stairs, you know). To others, there were marriages, babies and a variety of vacations.

Still others managed to rack up kudos (and awards) for skills in yacht racing, softball games, and timebuying.

For a pictorial idea of some of the year's happenings, see the photos on these pages. ▀

THE **BIG** IN CLEVELAND



THE ONLY NEGRO STATION THAT SELLS

Programmed 100% for 320,000 Negro listeners

Beamed at All of Northeastern Ohio important Negro population. Buy time where your dollar has more return. You sell for sure when you're heard on

WABQ

Cleveland, Ohio
Bernard Howard & Co.
National Representatives

Merry
Christmas
from
Timebuyer's
Corner
to our
thousands
of
Timebuying
Readers

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Before the 1962 timebuyer defector list is tucked away for posterity, pencil in this name: John Flynn. After nearly seven years as an ace buyer for Ted Bates, New York, John is turning in his buying gear to take up selling tv time for Advertising Time Sales. During his Bates tenure, John bought for such accounts as Whitehall Laboratories (Anacin), Boyle-Midway Division of American Home Products (Black Flag, Aerowax), and, more recently, Colgate-Palmolive's Fab and Palmolive Soap. John will be working out of ATS' New York office.

Name-alike confusion dept.: News of Bates' John Flynn's defection could easily brighten the day of BBDO's John Flynn. The latter name-alike, who buys on du Pont for BBDO, New York, has faced up to some mighty confusing moments brought about by his same-name buying colleague, which could easily be matched by ATS' John Flynn, we'll wager.

Year-end agency hopper: Campbell-Mithun's (Los Angeles) Evon Prose who managed to rack up a sizable rep vote as a top buyer during SPONSOR's survey on the Coast (see "They're the Top Buyers on the West Coast," SPONSOR, 1 January 1962), has switched to N. W. Ayer, Chicago. She'll be assistant media director there.



Mendelsohn's mail pull

One could hardly be condemned for reasoning—at first glance, anyway—that Herb Mendelsohn (center in photo at left), v.p. and general manager of Buffalo station WKBW, has discovered a new way to do the Twist. Actually, however, what Herb is doing here is dancing for joy. With reason, of course, because the thousands of letters under his feet are a sampling of mail response to a recently concluded station contest. Herb exhibited the mail pull to timebuyers at a station party held recently in the New York offices of Capital Cities Broadcasting. Gathered round Herb in this photo are (l-r) Jerry Gibson, John Blair & Co.; Miss Capital Cities;

BBDO's John Flynn and Mal Murray; McCann-Erickson's Phil Stumbo; and DCS&S' Norm Ziegler.

It's vacation time for Street & Finney's (New York) Sandy Floyd. She's spending two weeks of it visiting her folks in Oklahoma.

Can't help wondering: Whether Ayer's (Philadelphia) Charlie Ventura plans another personal bout with politics when local elections time rolls around again?

PERSON-TO-PERSON . . . modern radio, measured out for people, to people. A perfect blend of ingredients . . . combining a full measure of variety entertainment, news and public service features . . . reaching and selling people everywhere. **SWANCO STATIONS** are a **buy** word because they're "person-to-person." People who listen, like it . . . people who buy it, love it!



SWANCO

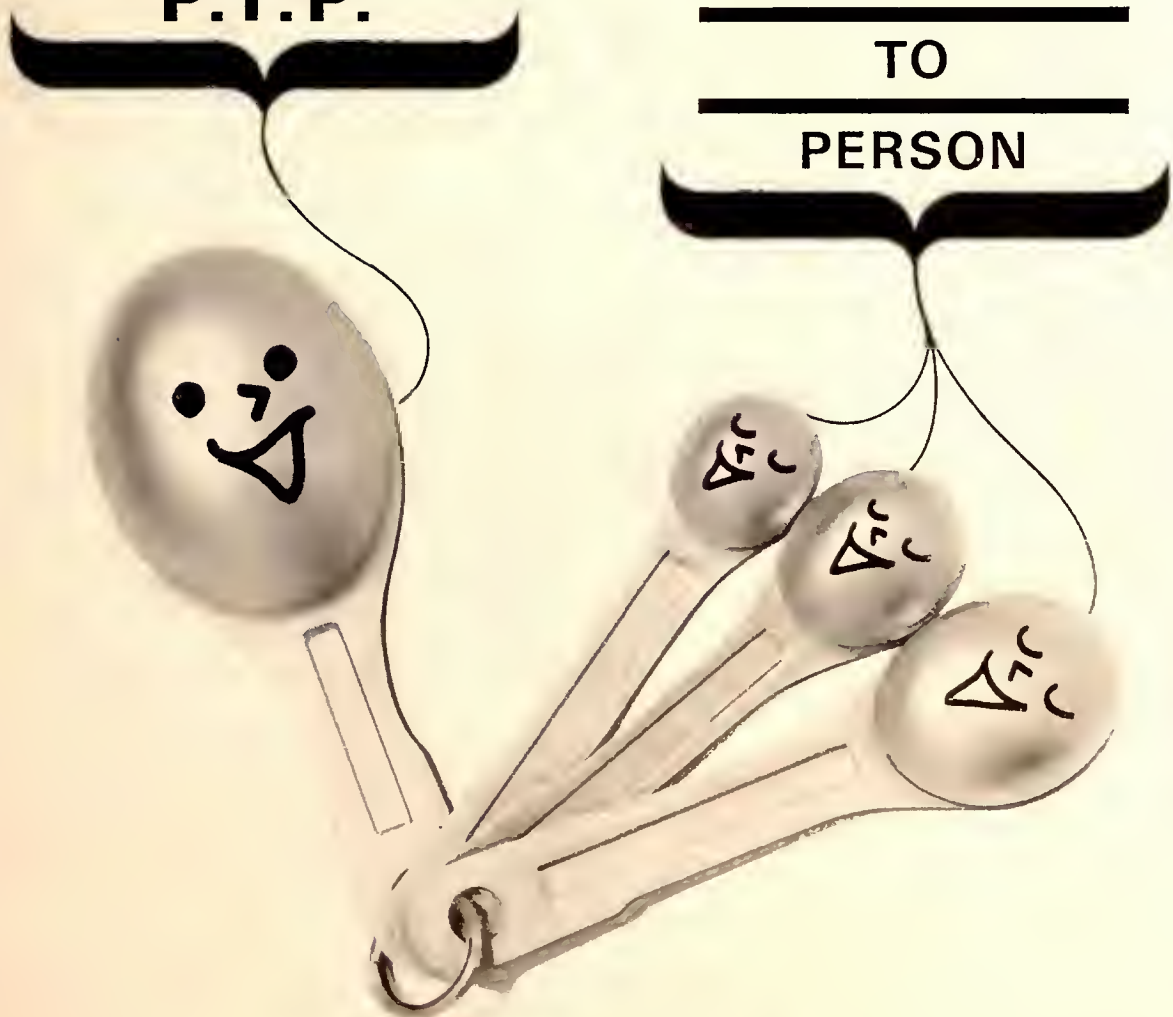
IS

P.T.P.

PERSON

TO

PERSON



THE JOHN BLAIR



STATION

KRMG
TULSA,
OKLAHOMA

KIOA
OES MOINES,
IOWA

KQEO
ALBUQUERQUE,
NEW MEXICO

KLEO
WICHITA,
KANSAS



robert e.
eastman & co., inc.

NIELSEN
**U.S. RADIO
& TELEVISION**
OWNERSHIP
ESTIMATES
by state and county
as of September 1962

PART II

The following data have been compiled by A. C. Nielsen Co. as "practical estimates" of the size and location of the total U. S. television and radio audiences by states and counties, as of September 1962.

TOTAL HOMES are estimated by *Sales Management*, used by special permission. They are based on growth rates applied by that publication to their own 1 January 1962 counts. They are the base against which new television and radio ownership percentages have been applied.

TELEVISION OWNERSHIP PERCENTS are Nielsen estimates based on U. S. Census percent levels as of April 1960, updated to reflect conversion of non-television homes to television owners as revealed by television penetration growth rates from successive ARF-Census sampling studies during this period.

RADIO OWNERSHIP PERCENTS are as obtained in the 1960 Census and adjusted by a factor, derived from the Census Bureau's resurvey appraisal study of radio ownership, to reflect inclusion of sets out of order.

TELEVISION HOMES AND RADIO HOMES have been derived by applying the percent ownership estimates, county by county, to the *Sales Management* estimates of total homes.

These individual county estimates are based primarily on the 1960 Census, updated for just over two years of growth. They constitute the base of television homes and radio homes used by A. C. Nielsen Co. for use in estimating audience counts for all Nielsen services, national and local.

The figures are available to broadcast users in handy booklet form at \$5 per booklet.

In this issue, data for Montana through Wyoming are reprinted. Part I appeared in last week's issue, 17 December.

MONTANA

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Beaverhead	2,300	1,600	69	2,090	91
Big Horn	2,500	1,830	73	2,350	94
Blaine	2,300	1,500	65	2,170	94
Broadwater	800	600	75	760	95
Carbon	2,600	2,160	83	2,570	99
Carter	800	520	65	750	94
Cascade	23,600	21,530	91	22,700	96
Chouteau	2,200	1,900	86	2,170	99
Custer	4,100	2,950	72	3,990	97
Daniels	1,100	880	80	1,050	95
Dawson	3,800	3,080	81	3,720	98
Deer Lodge	5,100	4,590	90	4,860	95
Fallon	1,200	920	77	1,110	92
Fergus	4,200	3,120	74	4,120	98
Flathead	10,200	8,680	85	9,990	98
Gallatin	8,000	6,530	82	7,880	99
Garfield	600	250	42	590	98
Glacier	3,100	2,350	76	2,860	92
Golden Valley	400	290	72	380	96
Granite	1,000	860	86	940	94
Hill	5,600	4,770	85	5,390	96
Jefferson	1,100	880	80	1,050	95
Judith Basin	900	680	75	860	96
Lake	3,900	3,300	85	3,750	96
Lewis and Clark	9,300	7,650	82	8,970	96
Liberty	700	600	85	690	98
Lincoln	3,900	3,140	81	3,560	91
McCone	900	680	75	870	97
Madison	1,600	1,420	89	1,530	96
Meagher	800	560	70	770	96
Mineral	1,000	860	86	890	89
Missoula	14,200	11,980	84	13,580	96
Musselshell	1,500	1,130	76	1,400	93
Park	4,400	3,610	82	4,290	98
Petroleum	300	210	69	300	100
Phillips	1,800	1,150	64	1,740	97
Pondera	2,200	1,910	87	2,040	93
Powder River	700	390	56	620	89
Powell	2,000	1,600	80	1,750	87
Prairie	700	430	62	660	94
Ravalli	4,000	3,320	83	3,540	89
Richland	3,000	2,520	84	2,920	97
Roosevelt	3,200	2,740	86	2,910	91
Rosebud	1,700	1,170	69	1,480	87
Sanders	2,300	1,550	67	1,920	83
Sheridan	1,900	1,660	87	1,820	96
Silver Bow	15,200	13,650	90	14,360	95
Stillwater	1,700	1,560	92	1,660	98
Sweet Grass	1,100	740	67	1,090	99
Teton	2,100	1,830	87	2,030	97
Toole	2,300	1,980	86	2,250	98
Treasure	400	300	74	370	92
Valley	5,100	3,770	74	4,840	95
Wheatland	900	680	76	900	100
Wibaux	500	420	83	500	100
Yellowstone	25,600	23,660	92	24,990	98
STATE TOTAL	208,440	174,640		199,340	

NEBRASKA

Adams	9,000	8,280	92	8,590	95
Antelope	3,100	2,510	81	3,000	97
Arthur	200	170	86	200	100
Banner	400	370	93	390	97
Blaine	300	190	63	290	95
Boone	2,600	2,290	88	2,460	95

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Box Butte	3,600	3,180	88	3,570	99
Boyd	1,400	1,150	82	1,400	100
Brown	1,500	1,130	76	1,410	94
Buffalo	8,100	7,420	92	7,710	95
Burt	3,200	2,990	93	3,070	96
Butler	3,200	2,760	86	3,110	97
Cass	5,600	5,210	93	5,310	95
Cedar	3,600	3,300	92	3,550	99
Chase	1,400	1,270	91	1,380	98
Cherry	2,500	2,140	86	2,330	93
Cheyenne	4,600	3,980	87	4,430	96
Clay	2,900	2,800	97	2,830	98
Colfax	3,200	2,750	86	3,130	98
Cuming	3,700	3,290	89	3,600	97
Custer	5,000	4,120	82	4,890	98
Dakota	3,600	3,430	95	3,380	94
Dawes	3,000	2,380	79	2,850	95
Dawson	6,000	5,440	91	5,650	94
Deuel	1,000	890	89	980	98
Dixon	2,300	2,140	93	2,230	97
Dodge	10,800	10,180	94	10,390	96
Douglas	108,700	101,470	93	101,960	94
Dundy	1,000	850	85	950	95
Fillmore	3,100	2,820	91	2,960	96
Franklin	1,800	1,630	90	1,700	95
Frontier	1,400	1,260	90	1,380	98
Furnas	2,500	2,110	84	2,460	99
Gage	8,100	7,310	90	7,870	97
Garden	1,100	810	74	1,070	98
Garfield	800	660	83	780	97
Gosper	800	740	93	790	98
Grant	300	210	69	260	87
Greeley	1,200	950	79	1,130	95
Hall	11,700	10,840	93	11,150	95
Hamilton	2,700	2,490	92	2,630	98
Harlan	1,600	1,440	90	1,590	99
Hayes	600	530	88	580	97
Hitchcock	1,600	1,460	91	1,570	98
Holt	4,000	2,880	72	3,840	96
Hooker	400	400	100	360	91
Howard	2,100	1,840	88	1,990	95
Jefferson	3,600	3,190	89	3,370	94
Johnson	2,000	1,770	89	1,970	98
Kearney	2,100	2,020	96	2,050	98
Keith	2,500	2,320	93	2,440	98
Keya Paha	500	440	87	500	100
Kimball	2,500	2,390	95	2,430	97
Knox	3,900	3,020	78	3,760	97
Lancaster	50,400	46,980	93	48,280	96
Lincoln	9,000	8,140	90	8,640	96
Logan	300	230	75	290	97
Loup	300	260	88	300	100
McPherson	200	140	72	200	100
Madison	7,900	6,770	86	7,690	97
Merrick	2,700	2,370	88	2,570	95
Morrill	2,000	1,640	82	1,920	96
Nance	1,700	1,450	85	1,620	96
Nemaha	2,800	2,460	88	2,680	96
Nuckolls	2,600	2,230	86	2,570	99
Otoe	5,200	4,770	92	4,980	96
Pawnee	1,700	1,390	82	1,690	99
Perkins	1,300	1,250	96	1,280	99
Phelps	3,200	3,030	95	3,080	96
Pierce	2,600	2,320	89	2,550	98
Platte	7,100	6,530	92	6,590	93
Polk	2,300	2,190	95	2,280	99

NEBRASKA/continued

COUNTY	TOTAL HOMES	TELEVISION HOMES %	RADIO HOMES %
Redwillow	4,200	3,800 91	4,000 95
Richardson	4,500	3,990 89	4,420 98
Rock	800	660 82	790 99
Saline	4,200	3,800 90	4,090 97
Sarpy	8,700	8,420 97	8,320 96
Saunders	5,400	4,990 92	5,220 97
Scotts Bluff	10,200	8,960 88	9,950 98
Seward	4,100	3,520 86	3,940 96
Sheridan	2,700	2,330 86	2,600 96
Sherman	1,600	1,370 85	1,530 95
Sioux	800	670 84	790 98
Stanton	1,700	1,440 85	1,660 98
Thayer	2,900	2,580 89	2,810 97
Thomas	300	200 66	290 96
Thurston	1,900	1,670 88	1,790 94
Valley	2,000	1,590 80	1,890 94
Washington	3,600	3,440 96	3,410 95
Wayne	2,900	2,750 95	2,850 99
Webster	2,000	1,830 92	1,930 96
Wheeler	400	320 79	390 97
York	4,500	3,880 86	4,420 98
STATE TOTAL	441,100	399,970	421,980

NEVADA

Churchill	2,600	2,360 91	2,400 92
Clark	46,300	42,700 92	42,600 92
Douglas	1,300	1,050 81	1,300 100
Elko	3,900	2,520 65	3,550 91
Esmeralda	200	80 41	190 93
Eureka	300	150 51	300 100
Humboldt	2,000	1,650 82	1,850 93
Lander	500	310 63	450 89
Lincoln	800	600 75	780 98
Lyon	2,200	1,730 78	2,060 94
Mineral	1,900	1,590 84	1,700 89
Nye	1,600	940 59	1,350 84
Ormsby	2,600	2,300 89	2,440 94
Pershing	1,100	900 82	1,040 94
Storey	200	150 75	200 100
Washoe	30,700	27,440 89	28,980 94
White Pine	3,100	2,560 83	2,850 92
STATE TOTAL	101,300	89,030	94,040

NEW HAMPSHIRE

Belknap	8,800	8,320 95	8,370 95
Carroll	5,100	4,710 92	4,770 94
Cheshire	13,500	12,100 90	12,680 94
Coos	11,000	10,330 94	10,010 91
Grafton	14,100	12,450 88	12,870 91

Hillsborough	55,900	53,000 95	53,550 96
Merrimack	20,100	18,550 92	19,050 95
Rockingham	30,800	29,280 95	29,510 96
Strafford	17,500	16,340 93	16,890 97
Sullivan	8,700	7,600 87	8,260 95
STATE TOTAL	185,500	172,680	175,960

NEW JERSEY

Atlantic	54,000	50,360 93	50,870 94
Bergen	249,300	243,420 98	243,570 98
Burlington	60,700	58,760 97	58,270 96
Camden	120,300	116,530 97	116,090 97
Cape May	16,800	15,810 94	15,840 94
Cumberland	32,900	31,390 95	30,470 93
Essex	290,900	276,590 95	278,970 96
Gloucester	41,600	40,320 97	39,600 95
Hudson	195,100	186,180 95	187,300 96
Hunterdon	17,100	16,210 95	16,470 96

COUNTY	TOTAL HOMES	TELEVISION HOMES %	RADIO HOMES %
Mercer	79,300	75,190 95	75,260 95
Middlesex	132,300	128,440 97	127,270 96
Monmouth	103,600	99,760 96	99,560 96
Morris	78,600	76,520 97	76,640 98
Ocean	36,900	35,700 97	34,650 94
Passaic	131,500	126,200 96	126,500 96
Salem	17,900	16,990 95	16,660 93
Somerset	43,200	41,730 97	41,860 97
Sussex	15,500	14,620 94	14,800 96
Union	159,100	154,340 97	154,170 97
Warren	20,000	18,890 94	19,340 97
STATE TOTAL	1,896,600	1,823,950	1,824,160

NEW MEXICO

Bernalillo	81,200	74,530 92	77,140 95
Catron	800	400 49	780 97
Chaves	16,800	15,190 90	15,660 93
Colfax	3,700	2,650 72	3,430 93
Curry	9,900	8,600 87	9,310 94
De Baca	900	760 84	790 88
Dona Ana	16,400	13,790 84	15,120 92
Eddy	14,800	13,140 89	13,990 95
Grant	5,000	3,650 73	4,710 94
Guadalupe	1,400	960 68	1,190 85
Harding	400	230 57	380 95
Kidalgo	1,400	980 70	1,280 92
Lea	16,800	14,890 89	15,270 91
Lincoln	2,300	1,780 77	2,050 89
Los Alamos	3,900	3,550 91	3,830 98
Luna	2,900	2,330 80	2,640 91
McKinley	8,100	5,010 62	6,820 84
Mora	1,400	540 39	1,160 83
Otero	11,000	9,620 87	10,220 93
Quay	3,600	2,760 77	3,370 94
Rio Arriba	5,600	3,650 65	4,710 84
Roosevelt	4,800	4,050 84	4,530 94
Sandoval	3,100	2,170 70	2,560 83
San Juan	15,000	10,450 70	13,410 89
San Miguel	5,400	3,380 63	4,840 90
Santa Fe	12,200	10,350 85	11,110 91
Sierra	2,400	1,650 69	2,180 91
Socorro	2,700	2,300 85	2,460 91
Taos	3,800	2,150 57	3,000 79
Torrance	1,600	1,220 77	1,430 89
Union	1,700	1,100 65	1,620 95
Valencia	10,200	8,510 83	9,110 89
STATE TOTAL	271,200	226,340	250,100

NEW YORK

Albany	87,800	82,820 94	84,990 97
Allegany	12,500	11,330 91	12,040 96
Bronx	461,300	436,110 95	447,460 97
Broome	65,200	62,000 95	63,180 97
Cattaraugus	23,900	22,230 93	23,060 97
Cayuga	21,700	20,090 93	20,830 96
Chautauqua	46,700	43,950 94	45,070 97
Chemung	30,000	27,810 93	29,100 97
Chenango	12,700	11,790 93	12,230 96
Clinton	18,900	18,070 96	18,030 95
Columbia	14,800	13,780 93	14,180 96
Cortland	12,300	11,540 94	11,970 97
Delaware	12,800	11,340 89	12,290 96
Dutchess	49,300	45,970 93	47,720 97
Erie	330,500	317,210 96	320,920 97
Essex	10,100	9,460 94	9,490 94
Franklin	12,700	11,610 91	11,930 94

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Fulton	16,800	15,800	94	16,110	98
Genesee	16,200	15,500	96	15,630	97
Greene	10,100	9,470	94	9,780	97
Hamilton	1,400	1,260	90	1,240	88
Herkimer	20,600	19,360	94	14,520	71
Jefferson	26,400	24,990	95	25,400	96
Kings	841,900	789,030	94	812,430	97
Lewis	6,300	5,820	92	6,090	97
Livingston	12,300	11,520	94	11,980	97
Madison	15,900	15,040	95	15,310	96
Monroe	184,500	175,920	95	179,330	97
Montgomery	18,300	17,020	93	17,930	98
Nassau	392,900	385,160	98	385,830	99
New York	670,000	551,750	82	632,480	94
Niagara	73,900	70,930	96	70,940	96
Oneida	78,800	74,810	95	76,200	97
Onondaga	129,500	123,840	96	126,000	97
Ontario	20,000	19,030	95	19,480	97
Orange	56,600	53,020	94	54,340	96
Orleans	10,400	9,700	93	9,890	95
Oswego	24,900	23,700	95	23,830	96
Otsego	15,600	14,170	91	14,850	95
Putnam	10,100	9,530	94	9,640	95
Queens	603,300	581,520	96	588,220	98
Rensselaer	44,100	41,330	94	42,420	96
Richmond	63,800	61,760	97	61,690	97
Rockland	38,300	36,420	95	37,110	97
St. Lawrence	29,900	28,000	94	28,430	95
Saratoga	27,100	25,920	96	25,930	96
Schenectady	49,800	47,520	95	48,060	97
Schoharie	6,600	6,020	91	6,400	97
Schuyler	4,500	4,060	90	4,280	95
Seneca	8,700	8,370	96	8,320	96
Stuten	29,100	26,820	92	27,880	96
Suffolk	197,400	190,690	97	190,490	97
Sullivan	14,500	12,980	90	13,660	94
Tioga	11,200	10,540	94	10,770	96
Tompkins	19,400	16,290	84	18,620	96
Ulster	37,900	34,340	91	36,230	96
Warren	13,900	12,850	92	13,110	94
Washington	13,900	13,070	94	13,070	94
Wayne	20,600	19,400	94	19,610	95
Westchester	255,900	245,430	96	249,500	98
Wyoming	9,700	9,340	96	9,460	98
Yates	5,700	5,200	91	5,500	97
STATE TOTAL	5,381,900	5,031,350		5,192,480	

NORTH CAROLINA

Alamance	24,900	22,660	91	22,730	91
Alexander	4,300	3,680	86	3,690	86
Alleghany	2,200	1,670	76	2,040	93
Anson	6,100	4,700	77	5,370	88
Ashe	5,100	3,750	74	4,750	93
Avery	2,900	2,140	74	2,490	86
Beaufort	9,500	8,080	85	7,690	81
Bertie	5,700	4,160	73	4,500	79
Bladen	6,700	4,650	69	5,580	83
Brunswick	5,000	3,940	79	4,020	80
Buncombe	38,800	33,250	86	35,580	92
Burke	14,100	12,490	89	12,720	90
Cabarrus	19,800	18,110	91	17,700	89
Caldwell	13,400	11,840	88	11,750	88
Camden	1,500	1,300	87	1,260	84
Carteret	8,100	6,750	83	6,850	85
Caswell	4,500	3,670	82	4,060	90
Catawba	21,300	19,530	92	19,850	93

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Chatham	7,100	5,910	83	6,600	93
Cherokee	4,300	3,150	73	3,790	88
Chowan	3,000	2,450	82	2,560	85
Clay	1,500	1,030	68	1,400	93
Cleveland	17,400	15,370	88	15,090	87
Columbus	11,900	9,220	78	10,140	85
Craven	15,700	13,980	89	13,530	86
Cumberland	37,200	32,010	86	33,180	89
Currituck	1,900	1,410	74	1,560	82
Dare	1,900	1,340	71	1,680	88
Davidson	23,300	20,630	89	20,760	89
Davie	4,700	3,750	80	4,230	90
Duplin	10,100	8,000	79	8,380	83
Durham	31,900	27,520	86	29,730	93
Edgecombe	13,300	11,300	85	11,050	83
Forsyth	57,300	51,540	90	53,460	93
Franklin	7,000	5,290	76	6,170	88
Gaston	35,800	32,220	90	31,500	88
Gates	2,300	1,690	73	1,910	83
Graham	1,600	1,170	73	1,280	80
Granville	7,600	6,090	80	6,790	89
Greene	3,700	3,040	82	3,070	83
Guilford	72,600	65,960	91	66,720	92
Halifax	14,000	10,470	75	11,830	85
Harnett	12,500	10,440	83	10,730	86
Haywood	11,500	9,410	82	10,300	90
Henderson	11,100	9,260	83	9,930	90
Hertford	5,400	4,430	82	4,440	82
Hoke	3,500	2,580	74	2,970	85
Hyde	1,500	940	63	1,240	83
Iredell	18,100	15,960	88	16,220	90
Jackson	4,400	3,460	79	4,050	92
Johnston	16,400	13,580	83	14,460	88
Jones	2,500	2,060	82	1,910	76
Lee	7,400	6,290	85	6,620	89
Lenoir	14,500	12,470	86	12,670	87
Lincoln	7,800	6,450	83	6,920	89
McDowell	7,400	6,200	84	6,560	89
Macon	4,100	2,660	65	3,770	92
Madison	4,200	2,830	67	3,830	91
Martin	6,500	5,440	84	5,270	81
Mecklenburg	82,000	74,240	91	75,190	92
Mitchell	3,600	2,800	78	3,250	90
Montgomery	5,000	4,280	86	4,260	85
Moore	10,200	8,150	80	9,070	89
Nash	15,300	12,730	83	13,020	85
New Hanover	21,500	18,920	88	18,730	87
Northampton	6,000	4,460	74	5,040	84
Onslow	19,300	15,980	83	16,870	87
Orange	11,400	9,280	81	10,530	92
Pamlico	2,500	2,120	85	1,910	77
Pasquotank	6,900	5,760	84	6,150	89
Pender	4,600	3,270	71	3,740	81
Perquimans	2,400	2,020	84	2,060	86
Person	6,700	5,650	84	5,910	88
Pitt	17,500	14,970	86	14,670	84
Polk	3,400	2,640	78	2,910	86
Randolph	18,400	16,190	88	16,910	92
Richmond	10,400	8,830	85	8,870	85
Robeson	20,100	15,620	78	17,310	86
Rockingham	19,700	17,540	89	17,430	89
Rowan	24,500	21,940	90	22,270	91
Rutherford	12,600	11,220	89	10,960	87
Sampson	11,800	9,490	80	10,170	86
Scotland	6,000	4,770	79	5,290	88

NORTH CAROLINA/continued

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Stanly	12,000	10,570	88	10,750	90
Stokes	5,900	5,060	86	5,250	89
Surry	13,700	11,720	86	12,430	91
Swain	2,100	1,210	58	1,830	87
Transylvania	4,400	3,530	80	3,970	90
Tyrrell	1,200	860	72	950	79
Union	11,900	10,170	85	10,610	89
Vance	8,300	7,030	85	7,380	89
Wake	47,600	42,140	89	44,130	93
Warren	4,200	3,000	71	3,660	87
Washington	3,300	2,640	80	2,680	81
Watauga	4,500	3,540	79	4,230	94
Wayne	21,200	18,040	85	18,720	88
Wilkes	11,700	9,590	82	10,280	88
Wilson	15,000	12,590	84	13,100	87
Yadkin	6,300	5,280	84	5,690	90
Yancey	3,600	2,350	65	3,280	91
STATE TOTAL	1,238,500	1,057,560		1,102,390	

NORTH DAKOTA

Adams	1,300	1,110	85	980	76
Barnes	4,800	4,470	93	4,700	98
Benson	2,400	1,970	82	2,240	93
Billings	400	360	91	340	84
Bottineau	3,100	2,690	87	2,980	96
Bowman	1,200	1,020	85	1,200	100
Burke	1,600	1,380	86	1,580	99
Burleigh	10,400	9,520	92	10,050	97
Cass	20,100	18,820	94	19,320	96
Cavalier	2,600	1,820	70	2,570	99
Dickey	2,400	2,010	84	2,330	97
Divide	1,400	1,150	82	1,360	97
Dunn	1,600	1,340	84	1,550	97
Eddy	1,400	1,270	91	1,340	96
Emmons	2,000	1,780	89	1,920	96
Foster	1,500	1,340	89	1,450	97
Golden Valley	900	810	90	850	95
Grand Forks	13,800	12,840	93	13,250	96
Grant	1,600	1,360	85	1,510	94
Griggs	1,400	1,280	91	1,320	95
Hettinger	1,600	1,410	88	1,590	99
Kidder	1,300	1,220	94	1,230	95
La Moure	2,300	2,040	89	2,250	98
Logan	1,300	1,100	84	1,250	96
McHenry	2,900	2,690	93	2,790	96
McIntosh	1,900	1,490	78	1,830	97
McKenzie	2,000	1,780	89	1,900	95
McLean	3,600	3,250	90	3,440	96
Mercer	1,800	1,480	82	1,710	95
Morton	5,700	5,130	90	5,390	95
Mountrail	2,800	2,440	87	2,700	97
Nelson	2,100	1,950	93	2,050	98
Oliver	600	530	89	580	96
Pembina	3,400	2,600	76	3,360	99
Pierce	1,800	1,530	85	1,760	98
Ramsey	3,700	3,220	87	3,620	98
Ransom	2,300	2,100	91	2,260	98
Renville	1,300	1,220	94	1,250	96
Richland	5,200	4,690	90	5,120	99
Rolette	2,400	1,670	70	2,120	89
Sargent	1,900	1,730	91	1,770	93
Sheridan	1,100	940	86	1,060	97
Sioux	800	550	69	620	78
Slope	500	450	91	490	97
Stark	4,800	4,260	89	4,690	98
Steele	1,300	1,210	93	1,290	99

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Stutsman	6,500	6,100	94	6,370	98
Towner	1,600	1,350	84	1,560	98
Trail	2,900	2,730	94	2,850	98
Walsh	4,700	4,220	90	4,660	99
Ward	14,000	12,840	92	13,380	96
Wells	2,600	2,290	88	2,540	98
Williams	6,500	5,810	89	6,210	96
STATE TOTAL	175,100	156,360		168,530	

OHIO

Adams	6,100	4,870	80	5,580	91
Allen	31,400	28,990	92	30,110	96
Ashland	12,300	11,660	95	11,760	96
Ashtabula	28,400	26,450	93	27,150	96
Athens	12,600	11,000	87	11,690	93
Auglaize	10,900	10,070	92	10,440	96
Belmont	25,600	23,890	93	24,120	94
Brown	7,600	6,620	87	7,050	93
Butler	59,300	56,070	95	56,570	95
Carroll	5,900	5,500	93	5,540	94
Champaign	9,100	8,500	93	8,540	94
Clark	39,900	37,850	95	38,020	95
Clermont	23,700	22,390	94	22,520	95
Clinton	9,300	8,660	93	8,610	93
Columbiana	32,800	30,700	94	31,290	95
Coshocton	10,300	9,000	87	9,630	94
Crawford	15,100	14,070	93	14,250	94
Cuyahoga	516,000	488,860	95	495,880	96
Darke	14,200	13,210	93	13,460	95
Defiance	9,300	8,630	93	8,990	97
Delaware	10,600	10,100	95	9,850	93
Erie	21,100	19,960	95	20,360	97
Fairfield	20,000	19,040	95	19,040	95
Fayette	7,900	7,220	91	7,410	94
Franklin	213,400	202,320	95	204,010	96
Fulton	8,800	8,000	91	8,560	97
Gallia	7,000	6,080	87	6,270	90
Geauga	13,800	12,870	93	12,990	94
Greene	27,600	26,150	95	26,690	97
Guernsey	11,500	10,290	89	10,800	94
Hamilton	275,700	257,500	93	264,670	96
Hancock	17,600	16,600	94	17,180	98
Hardin	9,000	8,140	90	8,410	93
Harrison	5,400	4,920	91	5,090	94
Henry	7,800	7,420	95	7,560	97
Highland	9,600	8,490	88	9,070	95
Hocking	6,100	5,510	90	5,510	90
Holmes	5,500	4,090	74	4,440	81
Huron	14,300	13,340	93	13,590	95
Jackson	8,700	7,760	89	8,180	94
Jefferson	29,300	27,700	95	28,070	96
Knox	12,100	11,310	94	11,660	96
Lake	45,400	43,920	97	43,860	97
Lawrence	16,400	15,030	92	14,690	90
Licking	28,800	27,260	95	27,850	97
Logan	11,200	10,410	93	10,660	95
Lorain	64,900	61,920	95	61,780	95
Lucas	142,700	135,780	95	136,990	96
Madison	7,500	6,760	90	6,960	93
Mahoning	89,000	84,750	95	85,440	96
Marion	18,600	17,600	95	17,610	95
Medina	20,000	18,960	95	19,300	97
Meigs	6,500	5,720	88	5,840	90
Mercer	9,100	8,420	93	8,890	98
Miami	23,400	22,190	95	22,420	96
Monroe	4,600	3,990	87	4,170	91

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Montgomery	163,800	156,510	96	157,250	96
Morgan	3,800	3,240	85	3,470	91
Morrow	5,700	5,320	93	5,420	95
Muskingum	24,300	22,320	92	22,840	94
Noble	3,300	2,680	81	3,100	94
Ottawa	10,900	10,330	95	10,490	96
Paulding	5,000	4,590	92	4,730	95
Perry	8,200	7,510	92	7,630	93
Pickaway	9,700	9,220	95	9,010	93
Pike	5,500	4,760	87	4,930	90
Portage	26,300	25,060	95	24,990	95
Preble	9,800	9,300	95	9,220	94
Putnam	7,800	7,120	91	7,560	97
Richland	36,200	33,860	94	34,280	95
Ross	17,200	15,640	91	16,050	93
Sandusky	17,200	16,410	95	16,750	97
Scioto	25,400	23,070	91	23,800	94
Seneca	17,300	16,230	94	16,640	96
Shelby	9,900	9,310	94	9,430	95
Stark	103,100	97,410	94	99,080	96
Summit	160,400	153,050	95	154,630	96
Trumbull	62,600	59,610	95	59,970	96
Tuscarawas	24,100	21,930	91	22,680	94
Union	7,000	6,460	92	6,570	94
Ven Wert	9,100	8,530	94	8,750	96
Vinton	2,900	2,550	88	2,620	90
Warren	19,600	18,540	95	18,440	94
Washington	16,000	14,100	88	14,930	93
Wayne	21,800	19,440	89	20,470	94
Williams	9,500	8,660	91	9,120	96
Wood	21,400	20,260	95	20,820	97
Wyandot	6,500	5,910	91	6,360	98
STATE TOTAL	2,982,000	2,803,440		2,849,100	

OKLAHOMA

Adair	3,700	2,560	69	3,130	85
Alfalfa	2,800	2,320	83	2,650	95
Atoka	2,800	2,300	82	2,260	81
Beaver	2,200	1,860	84	2,150	98
Beckham	5,900	4,620	78	5,500	93
Blaine	3,700	3,220	87	3,260	88
Bryan	7,600	5,930	78	7,070	93
Caddo	8,600	7,520	87	7,470	87
Canadian	7,500	6,860	91	6,850	91
Carter	12,900	11,140	86	11,510	89
Cherokee	5,000	4,070	81	4,610	92
Choctaw	4,800	3,030	63	4,530	94
Cimarron	1,400	1,020	73	1,370	98
Cleveland	13,400	11,900	89	12,260	92
Coal	1,600	1,350	84	1,270	79
Comanche	24,900	22,670	91	22,910	92
Cotton	2,400	2,130	89	2,100	88
Craig	4,500	3,850	86	4,220	94
Creek	12,900	11,200	87	11,530	89
Custer	6,800	5,770	85	6,250	92
Delaware	4,000	3,000	75	3,380	84
Dewey	1,800	1,430	79	1,690	94
Ellis	1,800	1,210	67	1,740	97
Garfield	17,100	15,510	91	16,090	94
Garvin	8,800	7,890	90	7,820	89
Grady	9,300	8,160	88	8,440	91
Grant	2,600	2,290	88	2,470	95
Greer	2,600	2,000	77	2,450	94
Harmon	1,800	1,470	82	1,560	87
Harper	1,900	1,620	85	1,870	99
Haskell	2,500	2,010	80	2,000	80

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Hughes	4,700	3,740	80	3,950	84
Jackson	9,500	8,430	89	8,570	90
Jefferson	2,600	2,250	87	2,370	91
Johnston	2,600	2,070	80	2,330	90
Kay	16,900	15,050	89	15,870	94
Kingfisher	3,300	3,000	91	3,080	93
Kiowa	4,800	4,160	87	4,290	89
Latimer	2,300	1,530	66	1,920	84
Le Flore	8,800	6,990	79	7,940	90
Lincoln	5,900	5,330	90	5,260	89
Logan	5,800	5,010	86	5,280	91
Love	1,800	1,480	82	1,560	87
McClain	3,900	3,580	92	3,580	92
McCurtain	7,300	5,430	74	6,430	88
McIntosh	3,400	2,780	82	2,850	84
Major	2,500	1,810	72	2,210	89
Marshall	2,400	1,930	80	2,170	90
Mayes	6,300	5,380	85	5,700	90
Murray	3,600	3,020	84	3,210	89
Muskogee	19,000	16,470	87	16,930	89
Noble	3,400	3,070	90	3,040	89
Nowata	3,400	3,030	89	3,030	89
Okfuskee	3,300	2,580	78	2,920	89
Oklahoma	148,300	136,120	92	137,330	93
Okmulgee	11,300	10,030	89	10,070	89
Osage	10,300	9,430	92	9,190	89
Ottawa	9,100	8,190	90	8,080	89
Pawnee	3,400	2,990	88	2,940	87
Payne	13,500	11,790	87	12,530	93
Pittsburg	10,300	8,670	84	9,540	93
Pontotoc	9,300	8,140	88	8,110	87
Pottawatomie	13,500	11,970	89	11,880	88
Pushmataha	2,700	1,720	64	2,370	88
Roger Mills	1,500	1,110	74	1,410	94
Rogers	6,700	5,800	87	5,980	89
Seminole	8,400	7,160	85	7,180	86
Sequoyah	5,100	3,900	76	4,450	87
Stephens	12,500	11,310	90	11,290	90
Texas	4,400	3,690	84	4,180	95
Tillman	4,500	3,920	87	4,040	90
Tulsa	117,300	108,200	92	108,850	93
Wagoner	4,700	4,080	87	4,330	92
Washington	14,100	13,180	93	13,100	93
Washita	5,300	4,740	89	4,920	93
Woods	4,000	3,330	83	3,840	96
Woodward	4,100	3,120	76	3,830	93
STATE TOTAL	741,400	652,620		676,340	

OREGON

Baker	5,700	4,790	84	5,490	96
Benton	11,600	9,600	83	11,230	97
Clackamas	36,900	34,020	92	35,500	96
Clatsop	9,100	7,750	85	8,660	95
Columbia	7,000	6,240	89	6,690	96
Coos	18,000	14,400	80	17,210	96
Crook	2,900	2,460	85	2,710	93
Curry	4,700	3,730	79	4,420	94
Deschutes	7,500	6,310	84	7,190	96
Douglas	21,100	18,530	88	20,260	96
Gilliam	1,000	820	82	960	96
Grant	2,400	1,490	62	2,280	95
Harney	2,000	1,540	77	1,910	95
Hood River	4,200	3,430	82	4,010	96
Jackson	24,800	22,810	92	23,630	95
Jefferson	2,100	1,810	86	1,980	94
Josephine	10,100	8,540	85	9,790	97

OREGON/continued

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Klamath	15,100	13,760	91	14,590	97
Lake	2,300	1,880	82	2,190	95
Lane	51,900	47,310	91	50,450	97
Lincoln	8,400	6,550	78	8,030	96
Linn	18,100	16,310	90	17,300	96
Malheur	6,600	5,820	88	6,410	97
Marion	37,200	33,570	90	35,080	94
Morrow	1,500	1,180	79	1,400	94
Multnomah	181,900	165,670	91	173,710	96
Polk	8,200	7,380	90	7,840	95
Sherman	800	730	91	710	89
Tillamook	5,900	4,700	80	5,530	94
Umatilla	13,600	11,370	84	13,040	95
Union	5,800	4,680	81	5,500	95
Wallowa	2,200	1,750	79	2,120	97
Wasco	6,600	5,530	84	6,320	96
Washington	29,800	28,240	95	29,060	98
Wheeler	800	670	84	700	88
Yamhill	10,000	8,790	88	9,630	96
STATE TOTAL	577,800	514,160		553,530	

PENNSYLVANIA

Adams	15,300	14,100	92	14,830	97
Allegheny	493,800	468,910	95	478,490	97
Armstrong	23,600	22,100	94	22,660	96
Beaver	61,700	59,000	96	59,360	95
Bedford	12,400	11,200	90	11,720	95
Berks	89,000	83,950	94	85,230	96
Blair	41,400	39,000	94	39,510	95
Bradford	16,100	14,900	93	15,230	95
Bucks	94,300	91,230	97	91,090	97
Butler	33,500	31,920	95	32,460	97
Cambria	56,900	54,170	95	54,450	95
Cameron	2,300	2,190	95	2,160	94
Carbon	15,900	14,930	94	14,870	94
Centre	21,200	19,210	91	20,200	95
Chester	59,600	56,700	95	56,860	95
Clarion	10,800	9,950	92	10,230	95
Clearfield	23,800	22,330	94	21,990	92
Clinton	11,200	10,480	94	10,740	95
Columbia	16,400	15,300	93	15,580	95
Crawford	22,900	20,850	91	21,820	95
Cumberland	38,900	36,540	94	37,420	95
Dauphin	70,800	66,120	93	67,610	96
Delaware	166,500	161,870	97	161,510	97
Elk	10,800	10,110	94	10,430	97
Erie	75,500	71,790	95	72,250	95
Fayette	48,500	44,490	92	45,150	93
Forest	1,400	1,330	95	1,310	93
Franklin	27,200	24,240	89	25,890	95
Fulton	3,000	2,490	83	2,750	92
Greene	11,300	10,350	92	10,690	95
Huntingdon	11,400	10,320	91	10,630	93
Indiana	21,400	19,800	93	20,310	95
Jefferson	14,100	13,120	93	13,440	95
Juniata	4,600	3,890	85	4,360	95
Lackawanna	68,600	65,660	96	66,200	97
Lancaster	84,100	74,520	89	78,470	93
Lawrence	33,600	31,550	94	32,260	95
Lebanon	27,400	25,340	92	26,470	97
Lehigh	72,100	68,550	95	70,150	97
Luzerne	102,400	97,570	95	97,280	95
Lycoming	34,300	30,720	90	33,070	96
McKean	16,800	15,410	92	15,940	95
Mercer	37,800	35,410	94	36,330	95
Mifflin	13,500	11,990	89	12,850	95

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Monroe	12,600	11,830	94	11,980	95
Montgomery	159,400	153,530	96	155,260	97
Montour	4,300	3,830	89	4,040	94
Northampton	62,200	58,720	94	60,330	97
Northumberland	31,700	28,660	90	29,610	93
Perry	7,800	7,110	91	7,270	93
Philadelphia	610,700	573,200	94	582,610	95
Pike	3,100	2,730	88	2,980	96
Potter	5,000	4,470	89	4,740	95
Schuylkill	52,200	48,410	93	48,390	93
Snyder	7,200	6,100	85	6,680	93
Somerset	22,000	20,300	92	20,940	95
Sullivan	1,700	1,530	90	1,570	92
Susquehanna	9,500	8,860	93	9,030	95
Tioga	10,600	9,460	89	10,000	94
Union	6,600	5,570	84	6,340	96
Venango	18,900	16,910	89	17,820	94
Warren	13,300	11,840	89	12,830	97
Washington	65,200	61,520	94	62,400	96
Wayne	8,100	7,060	87	7,780	96
Westmoreland	105,800	100,810	95	101,570	96
Wyoming	4,900	4,490	92	4,750	97
York	76,800	72,040	94	73,960	96
STATE TOTAL	3,417,700	3,214,580		3,275,160	

RHODE ISLAND

Bristol	11,400	11,060	97	11,080	97
Kent	35,400	34,260	97	34,300	97
Newport	21,900	20,840	95	21,130	97
Providence	177,700	169,560	95	171,480	97
Washington	16,900	15,870	94	16,160	96
STATE TOTAL	263,300	251,590		254,150	

SOUTH CAROLINA

Abbeville	5,800	4,580	79	5,060	87
Aiken	23,700	21,180	89	21,690	92
Allendale	2,900	1,870	64	2,510	87
Anderson	28,400	25,000	88	25,190	89
Bamberg	3,900	2,790	72	3,360	86
Barnwell	4,500	3,390	75	3,870	86
Beaufort	9,900	8,120	82	8,400	85
Berkeley	9,100	7,110	78	7,260	80
Calhoun	2,800	1,880	67	2,480	89
Charleston	58,800	51,200	87	52,040	89
Cherokee	9,300	8,100	87	8,040	87
Chester	7,900	6,690	85	7,020	89
Chesterfield	8,200	6,360	78	6,950	85
Clarendon	6,100	3,720	61	5,080	83
Colleton	7,100	4,950	70	5,690	80
Darlington	13,000	10,640	82	11,260	87
Dillon	6,800	5,390	79	5,810	86
Dorchester	6,100	5,030	82	5,090	83
Edgefield	3,800	2,980	78	3,150	83
Fairfield	4,900	3,530	72	4,160	85
Florence	20,900	17,870	85	18,730	90
Georgetown	7,900	6,020	76	6,980	88
Greenville	62,400	56,000	90	56,410	90
Greenwood	12,900	11,240	87	11,520	89
Hampton	4,300	3,030	70	3,420	80
Horry	17,300	13,680	79	15,280	88
Jasper	3,100	2,150	69	2,390	77
Kershaw	8,400	6,770	81	7,360	88
Lancaster	10,200	8,990	88	9,010	88
Laurens	12,400	10,520	85	10,650	86
Lee	4,700	3,260	69	4,030	86
Lexington	17,300	14,530	84	15,660	91



COVERAGE *

Beneath it all... sales. The three most populated television counties in the country. A major test market. The kind of market that reflects the future of your product. A million plus market that responds most to the reach of WJAR-TV. TV 10... exciting television. PROVIDENCE... a market for any season.

* ARB TV Homes

WJAR-TV

NBC — REPRESENTED BY EDWARD PETRY & COMPANY, INCORPORATED
OUTLET COMPANY STATIONS IN PROVIDENCE — WJAR-TV, FIRST TELEVISION STATION IN RHODE ISLAND WJAR RADIO IN ITS 40th YEAR

SOUTH CAROLINA/continued

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
McCormick	2,000	1,500	75	1,690	85
Marion	7,600	5,630	74	6,540	86
Marlboro	6,700	5,130	77	5,730	86
Newberry	8,000	6,580	82	7,360	92
Oconee	10,500	9,170	87	9,450	90
Orangeburg	16,400	11,850	72	14,330	87
Pickens	13,300	11,110	84	11,920	90
Richland	49,100	41,950	85	45,760	93
Saluda	3,600	2,820	78	3,050	85
Spartanburg	43,800	38,830	89	39,950	91
Sumter	18,900	15,110	80	16,630	88
Union	7,800	6,720	86	7,100	91
Williamsburg	8,500	5,930	70	7,280	86
York	20,400	17,560	86	18,090	89
STATE TOTAL	621,400	518,460		550,430	

SOUTH DAKOTA

Aurora	1,400	1,120	80	1,390	99
Beadle	6,600	5,700	86	6,300	95
Bennett	800	600	75	720	90
Bon Homme	2,800	2,320	83	2,710	97
Brookings	5,700	5,100	90	5,600	98
Brown	10,000	9,380	94	9,670	97
Brule	1,900	1,660	87	1,800	95
Buffalo	400	240	61	380	96
Butte	2,600	2,230	86	2,540	98
Campbell	1,000	760	76	1,000	100
Charles Mix	2,900	2,260	78	2,730	94
Clark	2,100	1,900	90	2,060	98
Clay	3,000	2,730	91	2,930	98
Codington	6,000	5,590	93	5,720	95
Corson	1,400	900	65	1,180	84
Custer	1,500	1,220	81	1,450	97
Davison	5,000	4,180	84	4,840	97
Day	3,000	2,710	90	2,850	95
Deuel	2,000	1,750	88	1,960	98
Dewey	1,400	920	66	1,340	96
Douglas	1,500	1,200	80	1,460	97
Edmunds	1,600	1,310	82	1,540	96
Fall River	3,100	2,600	84	2,890	93
Faulk	1,300	1,100	85	1,230	95
Grant	2,800	2,430	87	2,740	98
Gregory	2,100	1,800	86	2,050	98
Haakon	900	760	84	860	95
Hamlin	1,900	1,690	89	1,810	95
Hand	1,900	1,690	89	1,850	97
Hanson	1,300	1,130	87	1,230	94
Harding	700	550	79	680	97
Hughes	4,000	3,630	91	3,730	93
Hutchinson	3,300	2,780	84	3,210	97
Hyde	800	740	92	770	97
Jackson	600	450	75	570	96
Jerauld	1,200	1,030	86	1,160	97
Jones	600	510	85	600	100
Kingsbury	2,700	2,430	90	2,590	96
Lake	3,400	3,140	92	3,320	98
Lawrence	5,000	4,280	86	4,860	97
Lincoln	3,800	3,500	92	3,740	98
Lyman	1,200	1,100	92	1,130	94
McCook	2,400	2,240	94	2,320	97
McPherson	1,600	1,280	80	1,590	99
Marshall	1,900	1,540	81	1,810	95
Meade	3,300	2,800	85	3,230	98
Mellette	700	520	74	630	90
Miner	1,500	1,330	88	1,470	98
Minnehaha	26,200	24,980	95	25,410	97

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Moody	2,400	2,180	91	2,270	95
Pennington	18,100	16,560	91	17,450	96
Perkins	1,600	1,190	74	1,570	98
Potter	1,400	1,200	86	1,340	96
Roberts	3,600	3,040	84	3,410	95
Sanborn	1,400	1,160	83	1,390	99
Shannon	1,200	630	52	800	66
Spink	3,200	2,930	92	3,010	94
Stanley	1,200	990	82	1,140	95
Sully	700	630	89	640	92
Todd	1,100	700	63	950	87
Tripp	2,500	2,200	88	2,420	97
Turner	3,400	3,090	91	3,350	98
Union	3,100	2,970	96	2,930	95
Walworth	2,400	1,860	77	2,320	97
Washabaugh	300	220	72	270	91
Yankton	4,700	4,190	89	4,500	96
Ziebach	600	330	55	550	91
STATE TOTAL	197,700	173,880		189,960	

TENNESSEE

Anderson	16,400	14,580	89	15,250	93
Bedford	7,000	5,970	85	6,480	93
Benton	3,300	2,600	79	3,070	93
Bledsoe	1,900	1,380	73	1,690	89
Blount	16,100	14,160	88	14,800	92
Bradley	11,300	10,010	89	10,430	92
Campbell	6,900	5,120	74	6,150	89
Cannon	2,500	2,030	81	2,320	93
Carroll	7,000	5,330	76	6,470	92
Carter	11,300	9,630	85	10,420	92
Cheatham	2,700	2,340	87	2,450	91
Chester	2,600	2,070	80	2,240	86
Claiborne	4,600	3,110	68	4,210	92
Clay	1,900	1,340	71	1,690	89
Cocke	6,200	4,640	75	5,310	86
Coffee	8,600	7,550	88	8,050	94
Crockett	4,200	3,420	82	3,830	91
Cumberland	4,900	3,520	72	4,430	90
Davidson	119,700	110,100	92	111,800	93
Decatur	2,500	1,830	73	2,240	90
De Kalb	3,200	2,520	79	2,850	89
Dickson	5,500	4,820	88	5,150	94
Dyer	8,700	7,290	84	7,910	91
Fayette	5,300	3,560	67	4,480	85
Fentress	3,100	2,100	68	2,810	91
Franklin	6,900	5,710	83	6,380	92
Gibson	13,600	11,180	82	12,290	90
Giles	6,300	4,730	75	5,830	93
Grainger	3,300	2,330	71	2,900	88
Greene	12,000	9,990	83	10,990	92
Grundy	2,900	2,080	72	2,510	87
Hamblen	10,000	8,200	82	9,220	92
Hamilton	72,200	65,380	91	66,280	92
Hancock	1,900	1,330	70	1,780	94
Hardeman	4,900	3,620	74	4,100	84
Hardin	4,900	3,390	69	4,280	87
Hawkins	8,200	6,400	78	7,350	90
Haywood	5,500	4,030	73	4,650	85
Henderson	4,600	3,530	77	4,160	90
Henry	7,000	5,370	77	6,430	92
Hickman	3,300	2,740	83	3,030	92
Houston	1,400	1,060	75	1,260	90
Humphreys	3,400	2,950	87	3,020	89
Jackson	2,300	1,660	72	2,030	88
Jefferson	6,000	5,010	83	5,600	93

WFBC-TV SALUTES THE NEW "JET AGE"

GREENVILLE-SPARTANBURG

Airport

SERVING THE HEART
OF ITS MARKET

AIRPORT FEATURES

- 7,600-ft. main runway
- First FAA-approved center-line and touch-down lighting
- \$1¼-Million Terminal Bldg., with every convenience for users
- 9-Story Control Tower has "jet-age" communications, radar, flight service and FAA training rooms
- Limousine service to Greenville & Spartanburg



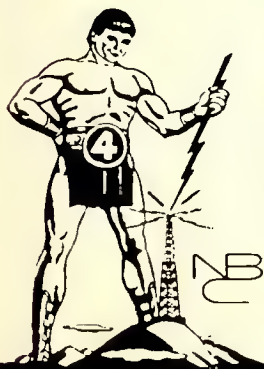
\$10-MILLION AIRPORT... MOST MODERN IN THE SOUTHEAST

Served by Eastern Air Lines and Southern Airways, the Greenville-Spartanburg Airport now has 42 scheduled flights daily, including Eastern's non-stop flight to New York. Located in the heart of the industrial Western Carolina's area, it is new evidence of this region's present importance and future growth.

WFBC-TV DOMINATES ITS RICH MARKET OF 2-MILLION PEOPLE WITH \$3-BILLION INCOMES

With Greenville, Spartanburg and Asheville as its metropolitan areas, this market embraces the industrial Western Carolinas, plus counties in Georgia and Tennessee. WFBC-TV's 61-county market ranks near Miami and Birmingham. It outranks Nashville, New Orleans and Richmond in population, incomes and retail sales.

*See latest Nielsen and A.R.B. surveys



"The Giant of
Southern Skies"

Channel 4 WFBC-TV

SERVING GREENVILLE-SPARTANBURG-ASHEVILLE
Nationally Represented by Avery-Knodel, Inc.

Affiliated with WBIR-TV, Knoxville, Tenn.

TENNESSEE/continued

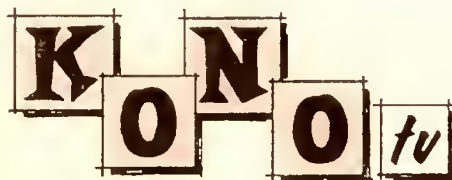
COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%	COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Johnson	2,800	2,180	78	2,590	93	Bell	27,200	24,510	90	24,620	91
Knox	77,500	68,950	89	72,230	93	Bexar	193,600	171,370	89	178,500	92
Lake	2,600	1,970	76	2,120	81	Blanco	1,200	980	82	1,140	95
Lauderdale	5,700	4,640	81	4,820	85	Borden	300	250	84	300	100
Lawrence	7,800	6,270	80	7,090	91	Bosque	3,700	3,070	83	3,460	93
Lewis	1,800	1,420	79	1,590	89	Bowie	18,500	16,240	88	16,800	91
Lincoln	6,900	5,370	78	6,400	93	Brazoria	22,800	20,690	91	20,770	91
Loudon	6,700	5,930	89	6,080	91	Brazos	12,800	10,800	84	11,670	91
McMinn	9,600	8,090	84	8,640	90	Brewster	1,800	1,140	64	1,650	92
McNairy	5,000	3,740	75	4,310	86	Briscoe	1,100	970	88	990	90
Macon	3,500	2,870	82	3,220	92	Brooks	2,200	1,710	78	1,910	87
Madison	17,900	14,870	83	16,290	91	Brown	8,100	6,320	78	7,650	94
Marion	5,500	4,780	87	4,760	87	Burleson	3,400	2,360	69	3,070	90
Marshall	4,900	4,210	86	4,640	95	Burnet	2,900	2,560	88	2,570	89
Maury	12,200	10,550	86	11,430	94	Caldwell	5,000	4,040	81	4,490	90
Meigs	1,200	1,010	84	1,030	86	Calhoun	4,600	3,670	80	4,230	92
Monroe	5,900	4,670	79	4,940	84	Callahan	2,700	2,350	87	2,510	93
Montgomery	14,800	13,290	90	13,350	90	Cameron	37,700	29,720	79	33,520	89
Moore	1,000	760	76	920	92	Camp	2,500	1,830	73	2,170	87
Morgan	3,400	2,600	76	2,910	86	Carson	2,200	2,090	95	2,080	95
Obion	8,500	7,130	84	7,930	93	Cass	6,700	5,590	83	5,940	89
Overton	3,700	2,670	72	3,360	91	Castro	2,600	2,180	84	2,450	94
Perry	1,500	1,190	80	1,360	91	Chambers	3,100	2,770	90	2,780	90
Pickett	1,200	840	70	1,110	92	Cherokee	9,400	7,240	77	8,130	87
Polk	3,100	2,500	81	2,800	90	Childress	2,600	2,150	83	2,480	95
Putnam	8,100	6,480	80	7,640	94	Clay	2,700	2,450	91	2,470	91
Rhea	4,300	3,350	78	3,960	92	Cochran	1,800	1,590	88	1,600	89
Roane	11,200	9,590	86	10,320	92	Coke	1,100	970	88	1,040	95
Robertson	7,800	6,790	87	7,080	91	Coleman	4,100	3,520	86	3,950	96
Rutherford	14,800	13,190	89	13,790	93	Collin	13,000	11,430	88	12,090	93
Scott	3,600	2,400	67	3,250	90	Collingsworth	1,700	1,140	67	1,670	98
Sequatchie	1,500	1,220	82	1,160	77	Colorado	5,700	4,250	75	5,240	92
Sevier	6,600	5,050	77	5,940	90	Comal	6,000	5,130	86	5,710	95
Shelby	184,200	163,620	89	168,730	92	Comanche	4,000	2,830	72	3,810	95
Smith	3,600	3,030	84	3,330	93	Concho	1,100	940	85	990	90
Stewart	2,100	1,750	83	1,820	87	Cooke	7,100	6,210	87	6,630	93
Sullivan	33,400	30,070	90	31,100	93	Coryell	6,200	5,500	89	5,620	91
Sumner	10,900	9,560	88	9,930	91	Cottle	1,300	1,000	77	1,270	97
Tipton	7,200	5,720	79	6,250	87	Crane	1,400	1,300	93	1,280	91
Trousdale	1,400	1,160	83	1,320	94	Crockett	1,200	890	74	1,130	94
Unicoi	4,100	3,290	80	3,700	90	Crosby	3,000	2,710	90	2,720	91
Union	2,200	1,540	70	1,930	88	Culberson	900	670	74	850	94
Van Buren	900	610	68	770	86	Dallam	2,000	1,670	84	1,880	94
Warren	6,900	5,360	78	6,410	93	Dallas	315,500	290,510	92	294,990	94
Washington	17,900	15,990	89	16,400	92	Dawson	5,500	4,630	84	5,050	92
Wayne	3,100	2,050	66	2,770	89	Deaf Smith	3,900	3,460	89	3,650	94
Weakley	7,400	5,850	79	6,940	94	Delta	1,700	1,290	76	1,620	95
White	4,500	3,510	78	4,150	92	Denton	14,500	13,110	90	13,490	93
Williamson	6,900	5,850	85	6,340	92	De Witt	6,400	4,660	73	5,980	93
Wilson	8,400	7,250	86	7,880	94	Dickens	1,500	1,230	85	1,370	91
STATE TOTAL	1,025,700	878,490		939,450		Dimmit	2,300	1,260	55	2,100	91
TEXAS						Donley	1,500	1,170	78	1,460	97
Anderson	8,500	6,890	81	7,600	89	Duval	3,300	2,190	66	2,690	82
Andrews	4,300	3,750	87	3,870	90	Eastland	6,700	5,360	80	6,240	93
Angelina	12,500	10,620	85	11,130	89	Ector	29,000	26,510	91	26,450	91
Aransas	2,200	1,940	88	1,950	89	Edwards	700	420	60	680	98
Archer	1,900	1,760	92	1,830	95	Ellis	13,200	11,580	88	12,040	91
Armstrong	700	610	88	680	97	El Paso	85,500	77,750	91	80,280	94
Atascosa	4,800	3,810	79	4,290	89	Frath	5,500	4,830	88	5,200	95
Austin	4,400	3,160	72	4,100	93	Falls	6,400	5,070	79	5,820	91
Bailey	2,700	2,370	88	2,630	98	Fannin	7,600	6,020	79	6,730	89
Bandera	1,400	1,210	86	1,320	94	Fayette	6,500	4,300	66	6,050	93
Bastrop	5,200	3,920	75	4,720	91	Fisher	2,200	1,850	84	1,890	86
Baylor	1,900	1,750	92	1,830	97	Floyd	3,700	3,370	91	3,470	94
Bee	6,500	5,050	78	5,900	91	Foard	1,000	880	88	930	93
						Fort Bend	11,000	9,420	85	10,090	92

Leaders in the metropolitan audience share...with greatest unduplicated ABC network coverage in the Southwest!

For many years San Antonio's Channel 12 has been a leader in the metropolitan audience share. Now, with its new Sky Scraper maximum tower and maximum power...this coverage has been extended to outlying communities of the San Antonio trade area. The new Channel 12 Sky Scraper will add an estimated 185,000 homes to its coverage...the greatest unduplicated ABC network coverage in the Southwest. See your Katz man for the facts.



San Antonio's



Channel 12



THE KATZ AGENCY, INC.
National Representatives

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Franklin	1,700	1,290	76	1,560	92
Freestone	3,800	2,850	75	3,420	90
Frio	2,500	1,760	71	2,170	87
Gaines	3,600	3,230	90	3,390	94
Galveston	44,200	39,390	89	40,090	91
Garza	1,900	1,670	88	1,720	91
Gillespie	3,300	2,180	66	3,020	92
Glasscock	400	370	93	380	96
Goliad	1,600	1,150	72	1,480	93
Gonzales	5,100	4,050	79	4,680	92
Gray	10,400	9,560	92	9,690	93
Grayson	23,900	20,960	88	22,040	92
Gregg	22,200	19,430	88	19,580	88
Grimes	3,800	2,760	73	3,340	88
Guadalupe	8,500	6,940	82	7,980	94
Hale	11,200	9,870	88	10,520	94
Hall	2,100	1,490	71	2,000	95
Hamilton	2,900	2,290	79	2,820	97
Hansford	1,900	1,740	91	1,720	91
Hardeman	2,700	2,140	79	2,480	92
Hardin	7,500	6,240	83	6,300	84
Harris	398,900	361,480	91	368,580	92
Harrison	13,000	10,710	82	11,180	86
Hartley	700	650	93	670	96
Haskell	3,300	2,780	84	3,000	91
Hays	5,300	4,430	84	4,980	94
Hemphill	900	760	84	860	96
Henderson	6,900	5,470	79	6,240	91
Hidalgo	42,100	32,230	77	37,340	89
Hill	7,400	6,310	85	6,730	91
Hockley	6,300	5,860	93	6,010	95
Hood	1,900	1,660	87	1,830	96
Hopkins	6,100	4,930	81	5,950	98
Houston	5,200	3,550	68	4,700	90
Howard	12,200	11,300	93	11,350	93
Hudspeth	800	500	63	750	93
Hunt	12,700	10,870	86	11,790	93
Hutchinson	10,400	9,740	94	9,880	95
Irion	400	300	76	400	100
Jack	2,600	2,310	89	2,350	90
Jackson	4,000	3,070	77	3,630	91
Jasper	6,400	5,100	80	5,500	86
Jeff Davis	400	240	59	340	85
Jefferson	76,200	70,340	92	69,420	91
Jim Hogg	1,300	840	64	1,210	93
Jim Wells	9,100	7,170	79	7,960	88
Johnson	11,400	10,320	91	10,580	93
Jones	6,000	5,310	89	5,620	94
Karnes	3,800	2,920	77	3,320	87
Kaufman	8,400	7,040	84	7,540	90
Kendall	1,900	1,440	76	1,810	96
Kenedy	200	170	86	150	73
Kent	600	590	98	580	97
Kerr	5,300	4,000	76	5,000	94
Kimble	1,300	770	59	1,260	97
King	200	140	71	190	93
Kinney	700	340	49	640	92
Kleberg	7,900	6,640	84	6,990	89
Knox	2,200	1,790	81	2,060	94
Lamar	10,700	7,290	68	9,990	93
Lamb	6,700	6,030	90	6,300	94
Lampasas	3,100	2,690	87	2,990	97
La Salle	1,400	920	66	1,230	88
Lavaca	6,300	3,750	59	5,870	93
Lee	2,700	2,030	75	2,610	97
Leon	3,100	2,050	66	2,590	84

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Liberty	9,600	7,870	82	8,480	88
Limestone	5,900	4,540	77	5,320	90
Lipscomb	1,100	790	72	1,040	94
Live Oak	2,000	1,600	80	1,920	96
Llano	1,900	1,500	79	1,810	95
Loving	200	200	100	200	100
Lubbock	47,800	43,680	91	44,980	94
Lynn	3,100	2,740	88	2,860	92
McCulloch	2,800	1,850	66	2,570	92
McLennan	47,000	42,150	90	43,520	93
McMullen	400	320	81	380	96
Madison	2,000	1,430	71	1,700	85
Marion	2,300	1,740	75	1,990	87
Martin	1,400	1,270	90	1,280	92
Mason	1,200	740	61	1,160	96
Matagorda	7,700	6,200	80	6,750	88
Maverick	3,400	1,680	50	3,040	89
Medina	5,000	4,000	80	4,630	93
Menard	900	410	45	700	78
Midland	21,800	19,940	91	20,230	93
Milam	7,000	5,420	77	6,390	91
Mills	1,500	1,120	74	1,490	99
Mitchell	3,100	2,610	84	2,850	92
Montague	5,100	4,440	87	4,750	93
Montgomery	8,300	6,720	81	7,260	88
Moore	4,200	3,870	92	3,940	94
Morris	3,900	3,320	85	3,470	89
Motley	800	520	65	780	97
Nacogdoches	8,400	6,360	76	7,620	91
Navarro	11,000	9,020	82	9,940	90
Newton	2,800	1,950	70	2,150	77
Nolan	6,000	5,390	90	5,580	93
Nueces	61,500	54,180	88	55,600	90
Ochiltree	3,100	2,710	87	2,940	95
Oldham	500	430	87	470	93
Orange	17,600	15,990	91	15,770	90
Palo Pinto	7,100	5,940	84	6,570	93
Panola	4,800	3,830	80	4,230	88
Parker	7,400	6,520	88	6,900	93
Parmer	3,000	2,600	87	2,890	96
Pecos	3,400	2,830	83	3,020	89
Polk	4,000	2,880	72	3,500	88
Potter	37,100	34,190	92	35,060	95
Presidio	1,400	750	54	1,230	88
Rains	900	740	82	850	94
Randall	10,800	10,340	96	8,520	79
Reagan	1,100	1,030	94	1,060	97
Real	700	340	49	640	92
Red River	4,600	3,130	68	4,140	90
Reeves	5,100	4,240	83	4,480	88
Refugio	3,000	2,600	87	2,600	87
Roberts	400	370	93	390	96
Robertson	4,700	3,720	79	4,050	86
Rockwall	1,800	1,510	84	1,590	89
Runnels	4,600	3,950	86	4,460	97
Rusk	10,900	9,140	84	9,520	87
Sabine	2,100	1,350	64	1,860	89
San Augustine	2,200	1,460	66	1,840	84
San Jacinto	1,700	1,010	59	1,490	88
San Patricio	11,700	9,710	83	9,860	84
San Saba	2,100	1,640	78	2,060	98
Schleicher	900	720	80	850	95
Scurry	5,700	4,990	87	5,320	93
Shackelford	1,300	1,070	82	1,160	90
Shelby	6,100	4,490	74	5,500	90
Sherman	800	700	88	790	98

Continued on page 57

WASHINGTON WEEK

24 DECEMBER 1962 / Copyright 1962

What's happening
in U.S. Government
that affects sponsors,
agencies, stations

The FCC at last week's meeting did little to dispel the industry's fears about tougher regulation to come; it revoked the license of KBOM, Bismarck, N.D., and gave WWL-TV, New Orleans, a short-term license renewal.

The radio station ran into trouble for unauthorized transfer of control and "other violations" of the rules. The TV station, owned by the Catholic Church through Loyola University, was hit on programing pure and simple.

If the decision had been to cancel the Loyola license, there would certainly have been another court test of FCC legal power in the field of programing. The University will be unlikely to appeal a one-year renewal, since it can come in again next year and hope for better luck.

It was noteworthy that there was only one vote for a full three-year renewal of license, and that by Rosel Hyde. Thus the muscle flexing was well in advance of assumption of the T. A. M. Craven seat by Kenneth A. Cox. Meaning that not only Craven, but Frederick Ford and Robert E. Lee went along.

The University was accused of failing to provide the local public service programs it promised in order to win the license until just before it applied for license renewal and until just after the FCC questioned its record in this respect. FCC said the program proposals had been a large factor in award of the channel to Loyola over competitors, so that departure from these proposals was even more serious.

Commission explained that since the WWL application was filed four months before the KORD case, in which the FCC issued its industry-wide warning, WWL would get just what KORD got, a short-term renewal.

Even in this case, there was something to give broadcasters a measure of comfort.

The American Federation of Musicians had called for WWL-TV license cancellation on grounds of less local live music than promised. FCC threw the petition out on the grounds it had no authority over single categories of programing, only over overall diversification. Added that union only wanted employment for its members, no different from any business seeking to engage in transactions with the station.

Now it is a "freeze" on FM, effective everywhere except in all or parts of 11 Western States plus Alaska, Hawaii and Guam.

TV had a four-year freeze, 1948-52. AM is now under a freeze which may last for years. FM hold on applications for new stations or channel changes is until FCC decides on an FM table of allocations similar to TV. Commission says it hopes to lift the thing within six months, which would be incredible speed if achieved.

FCC turned down NAB petition for permission to participate in the Omaha program hearings.

However, the Commission will permit NAB to testify on the issues outlined for the inquiry, but only on those issues. For the rest of it, the Association was given permission to file its general ideas on such proceedings in a written statement within 30 days after the close of the Omaha proceedings.

For report on last week's FCC decision to launch an inquiry into "loud" commercials, see SPONSOR WEEK, page 7.

SPONSOR HEARS

24 DECEMBER 1962 / Copyright 1962

A round-up of
trade talk, trends and
tips for admen

The report persists that Bristol-Myers will lop off a chunk of its business at Young & Rubicam, namely, the Excedrin brand.

What makes this hard to believe: Y&R is credited with the basic idea of appending a strong headache remedy to the B-M field as a product mate to Bufferin, even devising the name.

The business of packaging baby foods hears that P&G has ideas of diversifying also in that direction.

There's been no inkling so far of Cincinnati doing any testing of that kind of victual. The baby food field is estimated to be thriving at well over the half billion mark.

A line of thinking in tv network circles that could develop into a trend: rather than start a new show, take a click or promising program and expand it to 90 minutes.

Where such a stratagem could happen: ABC TV's Combat, which the network controls as an investor.

It's still a mystery to reps why Compton singles out Friday as the day for wholesale cancellation of a spot schedule.

Reps have a suspicion that the agency's timebuying gentry want to make certain they've contributed to the right mood for the start of a rep's weekend.

An interesting contrast is the comparative sources of time revenue of radio and tv stations.

The FCC's latest ratio puts radio at network, 6%; national-regional spot, 32% and local, 62%.

Broadly speaking, for tv stations the billings ratio now runs to network, 25%; national-regional spot, 65%; local, 10%.

You've been around the business a comparatively short time if you can recall when:

- There were four tv networks and you could buy a hookup on any one of them for about \$6,000 and the Sullivan show for \$4,995 gross.
- George Moscowits, CBS' pioneer tv salesman, asserted that the medium can't miss as a sales stimulant because when somebody on the screen lights a cigarette you automatically reach for your own pack.
- Pat Weaver issued staff memos which ran into thousands of words and which confounded the reader with their esoteric and mystical allusions.
- Young & Rubicam's tv operations could boast of 20 producers and directors.
- J. Walter Thompson's John Reber put Chase & Sanborn on tv and put a top of \$250 for stars. (Compare this with the \$100,000 which Lucille Ball got for her clowning with Danny Kaye in the General Motors special.)
- Many a smart Madison Avenue radio boy lost out in the tv shuffle by nurturing the illusion that he could take over when the thing actually got into the bigtime.
- Youngsters just out of college put what they called a tv program idea on a slip of paper and scurried around agencies trying to peddle it.

TEXAS/continued from page 54

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Smith	26,900	23,370	87	23,700	88
Somervell	900	780	87	740	82
Starr	3,800	2,190	58	3,320	87
Stephens	3,000	2,420	81	2,720	91
Sterling	400	320	81	350	87
Stonewall	1,000	920	92	930	93
Sutton	1,100	660	60	1,000	91
Swisher	3,300	3,060	93	3,130	95
Tarrant	177,100	162,950	92	164,350	93
Taylor	31,800	29,090	91	29,890	94
Terrell	800	480	60	750	94
Terry	4,900	4,320	88	4,490	92
Throckmorton	1,000	800	80	950	95
Titus	5,500	4,380	80	5,200	95
Tom Green	20,000	17,780	89	19,100	96
Travis	62,600	55,490	89	57,910	93
Trinity	2,300	1,470	64	1,930	84
Tyler	3,100	2,260	73	2,480	80
Upshur	6,000	4,920	82	5,170	86
Upton	1,900	1,600	84	1,780	94
Uvalde	4,800	3,540	74	4,370	91
Val Verde	6,500	4,370	67	6,160	95
Van Zandt	6,200	4,990	80	5,660	91
Victoria	14,000	11,330	81	13,270	95
Walker	5,000	3,500	70	4,440	89
Waller	3,100	2,400	77	2,770	89
Ward	4,200	3,700	88	3,860	92
Washington	6,100	4,020	66	5,560	91
Webb	15,500	12,560	81	13,890	90
Wharton	10,800	8,900	82	9,980	92
Wheeler	2,500	1,760	70	2,360	94
Wichita	38,300	35,850	94	35,540	93
Wilbarger	5,500	5,120	93	5,210	95
Willacy	4,600	3,410	74	4,030	88
Williamson	10,400	8,810	85	9,590	92
Wilson	3,500	2,610	75	3,180	91
Winkler	4,200	3,680	88	3,820	91
Wise	5,600	4,990	89	5,360	96
Wood	5,500	4,520	82	5,020	91
Yoakum	2,600	2,400	92	2,470	95
Young	5,900	5,160	88	5,550	94
Zapata	1,000	480	48	820	82
Zavala	2,800	1,570	56	2,520	90
STATE TOTAL	2,908,400	2,534,220		2,673,620	

UTAH

Beaver	1,200	1,040	87	1,140	95
Box Elder	7,000	6,620	95	6,760	97
Cache	10,100	9,000	89	9,900	98
Carbon	5,600	4,900	88	5,070	91
Daggett	300	180	61	280	93
Davis	17,600	16,930	96	17,020	97
Duchesne	1,700	1,350	79	1,610	95
Emery	1,500	1,330	89	1,320	88
Garfield	1,000	600	60	920	92
Grand	2,100	1,320	63	1,940	93
Iron	3,000	2,150	72	2,920	97
Juab	1,300	1,150	89	1,290	99
Kane	700	350	49	660	94
Millard	2,000	1,750	88	1,830	91
Morgan	800	630	79	790	98
Plute	400	330	83	360	91
Rich	500	410	82	490	98
Salt Lake	115,300	108,420	94	109,420	95
San Juan	2,400	1,500	62	2,030	85
Sanpete	3,200	2,830	88	2,920	91

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Sevier	2,900	2,650	92	2,730	94
Summit	1,500	1,370	91	1,400	93
Tooele	4,900	4,670	95	4,500	92
Uintah	2,900	2,360	81	2,670	92
Utah	27,900	25,740	92	26,420	95
Wasatch	1,500	1,280	86	1,480	99
Washington	2,800	2,020	72	2,610	93
Wayne	500	450	90	470	94
Weber	32,800	31,000	95	31,260	95
STATE TOTAL	255,400	234,330		242,210	

VERMONT

Addison	5,200	4,650	89	4,720	91
Bennington	7,500	6,760	90	7,080	94
Caledonia	6,800	6,240	92	6,410	94
Chittenden	20,900	19,640	94	20,170	97
Essex	1,700	1,580	93	1,590	94
Franklin	8,100	7,730	95	7,710	95
Grand Isle	800	780	98	800	100
Lamoille	3,100	2,880	93	2,970	96
Orange	4,400	3,920	89	4,150	94
Orleans	5,600	5,250	94	5,400	96
Rutland	13,600	12,450	92	12,800	94
Washington	12,300	11,460	93	11,780	96
Windham	9,100	7,300	80	8,660	95
Windsor	12,800	11,360	89	12,190	95
STATE TOTAL	111,900	102,000		106,430	

VIRGINIA

Accomac	9,300	6,940	75	8,280	89
Albemarle	18,100	14,090	78	16,130	89
Alleghany	8,200	7,110	87	7,670	94
Amelia	1,900	1,300	68	1,670	88
Amherst	5,300	4,250	80	4,610	87
Appomattox	2,400	2,010	84	2,010	84
Arlington	88,500	83,000	94	84,080	95
Augusta	21,000	18,030	86	19,300	92
Bath	1,500	1,210	81	1,140	76
Bedford	8,400	6,870	82	7,440	89
Blad	1,500	1,180	79	1,190	79
Botetourt	4,600	3,980	86	3,960	86
Brunswick	4,200	3,090	74	3,500	83
Buchanan	8,200	5,930	72	6,830	83
Buckingham	2,600	1,830	70	2,090	80
Campbell	25,600	22,420	88	23,090	90
Caroline	3,100	2,470	80	2,640	85
Carroll	8,000	6,240	78	7,170	90
Charlottesville	3,400	2,660	78	2,750	81
Charles City	1,100	780	71	920	84
Chesterfield	20,600	19,110	93	18,850	92
Clarke	2,300	2,050	89	1,990	87
Craig	1,000	760	76	920	92
Culpeper	4,200	3,570	85	3,980	95
Cumberland	1,600	1,090	68	1,370	86
Dickenson	4,400	3,570	81	3,740	85
Dinwiddie	15,300	12,670	83	12,440	81
Essex	1,700	1,270	75	1,540	91
Fairfax	79,600	76,290	96	75,540	95
Fauquier	6,500	5,490	84	5,770	89
Floyd	2,800	2,230	80	2,460	88
Fluvanna	1,800	1,370	76	1,470	82
Franklin	6,800	5,530	81	5,980	88
Frederick	11,400	9,940	87	10,440	92
Giles	4,500	3,920	87	3,900	87
Gloucester	3,600	3,090	86	3,050	85
Goochland	2,100	1,650	79	1,860	89

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Grayson	4,600	3,580	78	4,140	90
Greene	1,100	630	57	900	82
Greensville	4,000	3,150	79	3,450	86
Halifax	9,800	7,810	80	8,200	84
Hanover	7,500	6,160	82	6,680	89
Henrico	104,100	93,430	90	94,630	91
Henry	16,300	14,220	87	14,280	88
Highland	900	730	81	740	82
Isle of Wight	4,400	3,680	84	3,700	84
James City	4,500	3,830	85	3,750	83
King and Queen	1,500	1,090	73	1,180	78
King George	2,000	1,710	86	1,710	85
King William	2,000	1,690	85	1,700	85
Lancaster	2,700	2,180	81	2,350	87
Lee	6,000	4,320	72	5,130	86
Loudoun	6,700	5,720	85	5,720	85
Louisa	3,400	2,470	73	3,030	89
Lunenburg	3,300	2,620	79	2,920	89
Madison	2,200	1,580	72	1,900	86
Mathews	2,200	1,780	81	1,960	89
Mecklenburg	7,800	6,070	78	6,820	87
Middlesex	1,900	1,530	80	1,650	87
Montgomery	11,500	10,030	87	10,270	89
Nansemond	12,100	9,890	82	10,480	87
Nelson	3,300	2,420	73	2,830	86
New Kent	1,100	910	83	960	87
Newport News	57,700	52,850	92	52,050	90
Norfolk	137,500	123,860	90	122,380	89
Northampton	4,900	3,780	77	4,190	86
Northumberland	2,900	2,390	83	2,610	90
Nottoway	4,100	3,380	83	3,460	84
Orange	3,600	2,690	75	3,140	87
Page	4,500	3,720	83	3,870	86
Patrick	4,100	3,100	76	3,620	88
Pittsylvania	28,800	24,380	85	25,340	88
Powhatan	1,400	1,140	82	1,280	91
Prince Edward	3,600	2,820	78	3,160	88
Prince George	12,900	11,390	88	11,700	91
Princess Anne	24,300	22,350	92	22,480	93
Prince William	13,300	12,210	92	11,810	89
Pulaski	7,300	6,250	86	6,480	89
Rappahannock	1,300	1,010	78	1,130	87
Richmond	1,800	1,450	80	1,490	83
Roanoke	48,800	44,210	91	44,900	92
Rockbridge	8,100	6,600	81	7,010	87
Rockingham	14,800	12,270	83	13,660	92
Russell	6,400	4,930	77	5,500	86
Scott	6,600	4,770	72	5,740	87
Shenandoah	6,500	5,670	87	5,900	91
Smyth	7,800	6,610	85	6,910	89
Southampton	6,700	5,240	78	5,590	84
Spotsylvania	7,900	6,710	85	7,180	91
Stafford	4,800	4,170	87	4,090	85
Surry	1,600	1,250	78	1,350	84
Sussex	2,900	2,050	71	2,350	81
Tazewell	11,300	9,690	86	9,980	88
Warren	4,300	3,470	81	3,970	92
Washington	15,000	12,790	85	13,490	90
Westmoreland	3,000	2,230	74	2,500	83
Wise	11,800	9,210	78	10,450	89
Wythe	5,800	4,490	77	5,360	92
York	6,300	5,570	88	5,470	87
STATE TOTAL	1,118,400	972,920		1,004,440	
WASHINGTON					
Adams	3,200	2,950	92	3,080	96

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Asotin	4,200	3,890	93	3,990	95
Benton	18,300	16,850	92	17,750	97
Chelan	13,500	12,020	89	13,110	97
Clallam	9,600	8,510	89	9,100	95
Clark	29,500	27,760	94	28,320	96
Columbia	1,500	1,210	80	1,430	95
Cowlitz	18,200	16,690	92	17,290	95
Douglas	4,600	4,210	91	4,460	97
Ferry	1,100	890	81	1,040	95
Franklin	7,400	6,800	92	7,210	97
Garfield	900	770	86	850	94
Grant	14,400	12,920	90	13,640	95
Grays Harbor	17,700	14,800	84	16,900	96
Island	6,100	5,770	95	5,830	96
Jefferson	2,800	2,510	89	2,650	95
King	322,700	295,110	91	308,180	96
Kitsap	26,800	25,250	94	25,920	97
Kittitas	6,300	5,310	84	6,160	98
Klickitat	4,300	3,450	80	4,000	93
Lewis	13,600	11,970	88	13,030	96
Lincoln	3,500	3,270	94	3,390	97
Mason	5,400	5,020	93	5,250	97
Okanogan	7,500	6,220	83	7,280	97
Pacific	5,000	4,130	83	4,790	96
Pend Oreille	2,200	1,940	88	2,030	92
Pierce	98,800	92,760	94	94,650	96
San Juan	1,100	980	89	1,060	96
Skagit	16,600	15,080	91	15,970	96
Skamania	1,600	1,360	85	1,520	95
Snohomish	56,400	52,760	94	53,920	96
Spokane	92,800	85,740	92	88,900	96
Stevens	5,300	4,530	86	5,020	95
Thurston	18,300	17,100	93	17,590	96
Wahkiakum	1,100	940	86	1,040	94
Walla Walla	12,800	10,740	84	11,990	94
Whatcom	22,700	20,280	89	21,790	96
Whitman	8,800	7,860	89	8,670	99
Yakima	44,100	39,370	89	41,850	95
STATE TOTAL	930,700	849,720		890,650	
WEST VIRGINIA					
Barbour	4,000	3,210	80	3,560	89
Berkeley	10,100	9,150	91	9,560	95
Boone	7,000	6,120	87	6,030	86
Braxton	3,800	2,650	70	3,180	84
Brooke	8,200	7,790	95	7,940	97
Cabell	33,000	30,410	92	30,100	91
Calhoun	2,100	1,600	76	1,800	86
Clay	2,800	2,140	76	2,510	90
Doddridge	2,000	1,580	79	1,790	90
Fayette	15,300	13,430	88	13,600	89
Gilmer	2,100	1,750	83	1,830	87
Grant	2,200	1,630	74	2,020	92
Greenbrier	9,300	7,890	85	8,180	88
Hampshire	3,300	2,400	73	2,930	89
Hancock	11,600	8,910	77	11,020	95
Hardy	2,500	1,750	70	2,350	94
Harrison	23,100	21,320	92	21,780	94
Jackson	5,400	4,850	90	4,920	91
Jefferson	5,300	4,670	88	4,750	90
Kanawha	73,800	67,650	92	68,630	93
Lewis	5,200	4,340	83	4,840	93
Lincoln	4,900	4,110	84	4,200	86
Logan	14,100	12,460	88	11,900	84
McDowell	15,900	13,770	87	13,050	82
Marion	19,200	17,140	89	17,820	93

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Marshall	10,800	9,980	92	10,110	94
Mason	6,600	6,040	91	5,700	86
Mercer	18,700	16,770	90	17,090	91
Mineral	6,400	5,270	82	5,890	92
Mingo	9,200	7,500	82	8,260	90
Monongalia	15,600	13,220	85	14,600	94
Monroe	3,000	2,270	76	2,580	86
Morgan	2,500	2,070	83	2,350	94
Nicholas	6,500	5,380	83	5,620	86
Ohio	21,500	20,160	94	20,470	95
Pendleton	2,000	1,490	75	1,880	94
Pleasants	2,100	1,820	87	1,860	88
Pocahontas	2,800	1,910	68	2,550	91
Preston	7,000	5,640	81	6,300	90
Putnam	6,500	5,870	90	5,750	89
Raleigh	19,900	17,450	88	18,510	93
Randolph	6,900	5,510	80	6,510	94
Ritchie	3,200	2,390	75	2,660	83
Roane	4,100	3,220	79	3,480	85
Summers	4,000	3,050	76	3,690	92
Taylor	4,200	3,420	82	3,920	93
Tucker	2,000	1,540	77	1,880	94
Tyler	3,000	2,440	81	2,730	91
Upshur	5,000	4,090	82	4,670	93
Wayne	10,500	9,160	87	9,090	87
Webster	3,200	2,340	73	2,740	86
Wetzel	5,700	5,010	88	5,170	91
Wirt	1,300	1,040	80	1,190	92
Wood	24,300	21,420	88	22,990	95
Wyoming	8,200	6,930	85	7,110	87
STATE TOTAL	512,900	447,120		467,640	

WISCONSIN

Adams	2,400	2,030	84	2,230	93
Ashland	5,000	4,550	91	4,820	96
Barron	10,000	8,850	89	9,610	96
Bayfield	3,500	3,180	91	3,400	97
Brown	35,300	33,980	96	34,350	97
Buffalo	4,100	3,670	89	3,900	95
Burnett	2,800	2,420	86	2,680	96
Calumet	6,200	5,790	93	5,950	96
Chippewa	12,100	11,280	93	11,700	97
Clark	8,700	7,530	87	8,330	96
Columbia	11,100	10,150	91	10,870	98
Crawford	4,400	3,960	90	4,230	96
Dane	67,200	61,210	91	65,650	98
Dodge	18,300	16,820	92	17,930	98
Door	6,100	5,760	94	6,010	99
Douglas	13,600	12,770	94	13,150	97
Dunn	7,300	6,560	90	6,880	94
Eau Claire	17,400	16,110	93	16,860	97
Florence	1,000	900	90	1,000	100
Fond du Lac	21,600	20,080	93	20,930	97
Forest	2,100	1,710	81	1,880	90
Grant	12,600	11,020	87	12,160	97
Green	7,900	7,210	91	7,720	98
Green Lake	4,900	4,420	90	4,780	98
Iowa	5,400	4,780	88	5,170	96
Iron	2,500	2,320	93	2,470	99
Jackson	4,400	3,870	88	4,310	98
Jefferson	15,500	14,560	94	15,140	98
Juneau	5,200	4,310	83	4,790	92
Kenosha	31,400	29,770	95	30,080	96
Kewaunee	5,100	4,800	94	4,890	96
La Crosse	21,500	20,270	94	21,010	98
Lafayette	5,000	4,500	90	4,880	98

COUNTY	TOTAL HOMES	TELEVISION HOMES	%	RADIO HOMES	%
Langlade	5,600	5,090	91	5,470	98
Lincoln	6,600	6,170	93	6,360	96
Manitowoc	22,100	21,240	96	21,660	98
Marathon	25,100	23,810	95	24,470	98
Marinette	10,100	9,650	96	9,670	96
Marquette	2,700	2,280	84	2,590	96
Milwaukee	326,800	308,860	95	318,300	97
Monroe	8,300	7,480	90	8,030	97
Oconto	7,000	6,420	92	6,540	93
Oneida	6,600	5,810	88	6,290	95
Outagamie	28,500	27,530	97	27,990	98
Ozaukee	11,400	10,770	94	11,170	98
Pepin	2,000	1,760	88	1,890	95
Pierce	6,400	5,910	92	6,180	97
Polk	7,500	6,990	93	7,090	95
Portage	10,300	9,560	93	9,910	96
Price	4,300	3,560	83	4,100	95
Racine	43,200	41,460	96	41,770	97
Richland	5,000	4,390	88	4,900	98
Rock	35,400	33,450	94	34,200	97
Rusk	4,100	3,560	87	3,890	95
St. Croix	8,400	7,940	94	8,120	97
Sauk	10,500	9,420	90	10,100	96
Sawyer	2,800	2,330	83	2,670	96
Shawano	9,600	8,870	92	9,020	94
Sheboygan	26,600	25,320	95	26,150	98
Taylor	4,800	4,240	88	4,560	95
Trempealeau	6,800	5,860	86	6,540	96
Vernon	7,400	6,540	88	7,220	98
Vilas	3,000	2,620	87	2,800	93
Walworth	16,100	15,020	93	15,540	97
Washburn	3,200	2,890	90	3,060	96
Washington	13,500	12,840	95	13,260	98
Waukesha	47,100	45,020	96	46,250	98
Waupaca	10,600	9,960	94	10,290	97
Waushara	4,300	3,820	89	4,040	94
Winnebago	32,500	31,110	96	31,620	97
Wood	16,900	15,900	94	16,460	97
STATE TOTAL	1,184,700	1,106,590		1,149,930	

WYOMING

Albany	6,400	4,970	78	6,160	96
Big Horn	3,300	2,590	79	3,120	95
Campbell	1,900	1,400	74	1,820	96
Carbon	4,600	3,610	78	4,370	95
Converse	2,000	1,620	81	1,950	97
Crook	1,400	960	69	1,340	96
Fremont	7,500	6,470	86	7,110	95
Goshen	3,600	3,170	88	3,500	97
Hot Springs	2,100	1,610	77	2,030	97
Johnson	1,700	1,280	75	1,620	96
Laramie	19,100	17,520	92	18,240	96
Lincoln	2,500	1,900	76	2,220	89
Natrona	16,600	14,870	90	15,750	95
Niobrara	1,200	960	80	1,120	93
Park	5,100	3,970	78	4,930	97
Platte	2,300	1,710	74	2,190	95
Sheridan	6,000	4,460	74	5,900	98
Sublette	1,200	860	72	1,110	93
Sweetwater	5,300	4,320	81	5,040	95
Teton	1,000	790	79	900	90
Uinta	2,000	1,650	82	1,920	96
Washakie	2,600	2,200	85	2,480	95
Weston	2,400	1,790	75	2,310	96
Yellowstone National Park	100	50	53	100	100
STATE TOTAL	101,900	84,730		97,230	

SPONSOR-WEEK

Continued



Michigan 'westerner' brings bit of Orient to Saginaw

Kenny Roberts, western personality on WNEB-TV, Saginaw, gave these children an opportunity to see a real camel by having this dromedary named "Christmas" and his manager "Shorty" as his guests



Launching Xmas in Ohio

Miss America of 1963, Miss Jacquelyn Mayer, returned to her home state to launch the season, with honorary 'uncle' Joe Mayer, KYW star



Honors 3M, MBS, for confab

Samuel Levy, Jamaica Toustist Industry dir., gives scrolls to Walter Myers (l), National Advertising v.p., Robert F. Hurleigh, MBS pres.



Sarnoff and Kintner fete newest recruits to NBC Twenty-Five Year Club

Seated (l-r): Martha Carlson, chmn. Robert Sarnoff, pres. Robert Kintner, Ruth Preston, Caroline Wynkoop; standing, front: Harold Hartwell, Thomas Gannon, Henry Brockman, Paul Todd, Trygve Danielson, Melvin Lewis, Gene Hamilton, Louis Newman; back: Samuel Monroe, Arnold Ewert, Roland Jordan, Arthur Oppenheimer, Harry Grelick, Walter Mullaney, Radcliffe Hall, Albert McClellan

Alberto-Culver, which has been growing by leaps and bounds, is expanding its operation even further.

Two subsidiary companies have been established: Capitol Packaging Co., Melrose Park, a private label aerosol filling company, was acquired late this year and Culver Chemical Co. was started by A-C in August to supply manufacturers of cosmetics, industrial germicides, textile processors, and household products.

Acquisition: B. T. Babbitt has taken over Quicke Products of Yonkers, N. Y., makers of waterless hand cleaners.

Agencies

Campbell-Mithun picked up another \$2 million with the switch of Allis-Chalmers from Bert S. Gittins in Milwaukee.

The account will probably continue its present media tactic, which involves heavy participation in rural spot radio.

Agency appointments: Analab Instrument Corp. subsidiary of Jerrold, to Irvin Gould Advertising . . . Blum's Candies, San Francisco, and Seattle Trust & Savings Bank to Guild, Bascom & Bonfigli . . . The broadcast portion of the Dime Savings Bank of Brooklyn to Hicks & Greist, from Pearson Advertising Agency . . . Fibers division of Celanese Corp. of America (\$150,000) to Ellington & Co. of Los Angeles. All other Celanese divisions are handled by the agency's New York office . . . Dextra Corp. to North Advertising for test market advertising in the midwest . . . Jays Foods to Lilienfeld, Chicago; media plans continue to include outdoor, tv, newspapers, and radio . . . Bantam Books to Gourfain, Loeff & Adler; radio and tv will be used . . . R. A. Watt Construction Co. of Long Beach, Cal., to Max W. Becker . . . Allis-Chalmers (\$2 million) to Campbell-Mithun, from Bert S. Gittins. The account uses heavy rural spot radio . . . American Home Products to Ted

Bates for its Jiffy Pop Corn (\$500,000), from Norman, Craig & Kummel . . . Marathon Oil (\$3 million) to Campbell-Ewald, from Ayer.

Top brass: Carson Magill to senior vice president of McCann-Erickson, San Francisco, from the Honolulu office.

New v.p.s: E. J. Ade, director of public relations, George F. Wyland, creative director for tv, John J. Griffin, art director and group supervisor, and Richard Terry, marketing director, at Fuller & Smith & Ross . . . Walter L. Thompson III, and Donald J. Day at the Pittsburgh office of Fuller & Smith & Ross . . . William A. Foster, account supervisor, and Henry C. Hart, Jr., director of radio and tv and account executive at Noyes & Co., Providence.

PEOPLE ON THE MOVE: Muriel Hill to creative director on the Maradel Products account at Mogul Williams & Saylor, from Daniel & Charles . . . George Hill to supervisor of the tv-radio-film department of Meldrum and Fewsmith . . . Jack Buker, former executive vice president and manager of the San Francisco and Portland offices of Botsford, Constantine & Gardner, to account supervisor in the San Francisco office of Fletcher Richards, Calkins & Holden . . . Lawrence M. Lenski to director of research for Buchen Advertising . . . Harold L. McVeigh to account executive and Kenneth E. Krom to art director of Needham, Louis & Brorby . . . John Carl Larkin to assistant account executive at F&S&R, Ft. Worth . . . Neika Brewer to associate media director and Doris Huddleston to manager of media accounting and statistics at Noble-Dury . . . Charles Carolus to account executive at Harwood Advertising, Tucson.

Radio Stations

Charles Michelson, who several weeks back re-released "The Shadow" into radio syndication, is also reactivating other top drawer radio thrillers.



Station furnishes its 26th Christmas Doll House

WRC-TV's Inga Rundvold, Joseph Goodfellow, WRC (AM-FM & TV), gen. mgr., and Al Ross, from the radio station, help gather toys and dollars for needy Washington children, the 26th such project



CBS TV Affiliates Board leaders—old and new

Tom Chauncey (l), KOOL-TV, Phoenix, retiring board chmn., congratulates newly-elected T. B. Baker, Jr. (c), WLAC-TV, Nashville, and Thomas S. Murphy, Capital Cities, chmn. and sec'y respectively



Golden Gate city extends hearty welcome

Almost 300 agency and advertising people were on hand to welcome Don Curran as new gen. mgr. of KGO, San Francisco. Shown here enjoying the affair are (l-r): Art Wechsler, Guild, Bascom & Bonfigli account executive and his wife; Hilary Grindlay, KGO's "Girl in the Tower"; Curran; and Fran Lindh, Garfield, Hoffman & Connor time buyer. Station threw the party at Hotel Canterbury

Included are "Famous Jury Trials" and "The Adventures of Sherlock Holmes."

The series are being offered to stations in the top 50 markets and sales have already been made to WGN, Chicago; KMOX, St. Louis; WISN and WTMJ, Milwaukee; and WJAR, Providence.

RCA Recorded Program Services is stepping up its service to radio broadcasters with the addition to its staff of **A. Drexell Hines**.

Hines is an industry veteran, having served as assistant to the vice president of Ziv-UA since 1957. Previously he was director, executive producer and assistant national program director for ABC, producer, director and writer for the radio recording division of National Broadcasting System, and director for World Broadcasting.

His chief responsibilities as A&R director for RCA Custom will be in the creation and development of new radio features and promotions.

Ideas at work:

- **WMCA**, New York, has gone in the opposite direction from most broadcast advertising. Instead of featuring new personalities or other station changes, the station's new series of ads focuses on the listener. The "funny-face" campaign contrasts the cheery beaming "WMCA listener" with a sour-faced "other station" listener. Newspapers, transit displays and billboards are being used.

- **WWRL**, New York, and "The New York Amsterdam News" have joined hands again this year for the Second Annual "House that Jack Built Christmas Fund Drive for the Needy." The joint city-wide drive is to raise money, food, clothing and toys for needy families in the metropolitan area.

- **WZXX**, Cowan-Winchester, has installed a remote broadcast studio at Franklin County High School in Winchester, the County seat. Two 15-minute programs are broadcast each week from the studios, prepared and announced by the students. Students have also been given permission to sell time in the programs, with all advertising revenue going into a scholarship assistant fund.

PEOPLE ON THE MOVE: Roger Clark to program director of WGH, Norfolk-Newport News . . . Roger R. Hull to sales manager of WWOK, Charlotte . . . Phil Brestoff, general sales manager since 1959, to account executive at KABC, Los Angeles, succeeding Howard Wheeler . . . Jack Gainey to account executive at KMEX, Los Angeles . . . Jay P. Barrington to manager of WDAF (AM & FM), Kansas City . . . Pete Hunter to account executive at KNBR, San Francisco, from CFAC, Calgary . . . Robert Fenton to account executive at KHJ, Los Angeles . . . Tom Mulvey to local sales manager of KHOW, Denver . . . John M. Walker to the sales staff of WIND, Chicago . . . John J. McPartlin to account executive at WBBM, Chicago . . . Donald Laufer, general manager of WMMW, Meriden-Wallingford, was elected vice president of the company . . . Ruth Ann Meyer to program director for WMCA, New York, replacing Ruth H. Musser, recently appointed vice president for administration.

Reps

Katz has released the updated version of its "Spot Television Advertising Cost Summary."

Some new features: prime 20 rates are listed on a basis of three-per-week and six-per-week, in addition to the one-time rate. Rates for "transition" 60s are also listed on the basis of six and 12 per week.

Rep appointments: WJDY, Salisbury, to Paul S. O'Brien Co., Philadelphia, for Philadelphia sales . . . KNGL, Paradise, Cal., to Gates/Hall and Weed . . . WKPA, New Kensington, WTIG, Massillon, and WHLL, Wheeling, to Penn State Reps . . . WTOK-TV, Meridian, Miss., to The Meeker Co.

PEOPLE ON THE MOVE: Robert J. Syers to Peters, Griffin, Woodward as a radio account executive, from Adam Young . . . William B. Rohn, director of marketing of Edward Petry, to vice president. William J. Murray and Cornelius Pugh, Jr., to the New York tv sales staff . . . John B. Francis, formerly of CBS, and John C. Flynn, formerly of Ted Bates, to

the New York tv sales staff of Advertising Time Sales.

Film

A breakdown of scheduling and sponsorship patterns on Seven Arts series of 13 one-hour tv concert specials reveals these interesting points:

- Seven of the 31 stations which bought the series are programming it as monthly specials.

- Nine banks have signed for the series, the most recent being The Sequoia Savings & Loan Assn. of Fresno on KMJ-TV.

PEOPLE ON THE MOVE: John Hoffman to associate production coordinator of Videotape Productions of New York . . . Joseph W. (Wally) McGough to midwest division account executive for Seven Arts . . . Rudy Behlmer to sales manager, producer and director of Don Fedderson Commercial Productions . . . Jeff Kamen to production coordinator and Lee Lawrence to research and development head of Dave Garroway's tv-radio production company . . . Milton Westerman to account executive at ITC.

Public Service

DuPont and its agency BBDO teamed up for one of the more unique public service ventures sparked by the New York newspaper strike.

As an aid to both department stores and Christmas shoppers, DuPont bought a half-hour on WPIX every week night (9:30-10 p.m.) last week and turned it over to the major metropolitan stores on a rotating basis to advertiser their wares.

The video-taped shows were rerun the following afternoons for the benefit of daytime viewers.

Public service in action:

- **WNAC** tv and radio entertained and gifted over 200 Boston youngsters at a gay Christmas Party last week in the Somerset Hotel. The party was run in cooperation with the Christmas Clearing Bureau of Boston, a Red Feather service.

- Over 400 students entered a "Why Stay in School?" program feature on KDAY, L. A.

TV YEAR-END

(Continued from page 25)

vision and Radio Center at the helm, continued to grow. NET now reaches some 20 million vhf homes via its 67 affiliated stations.

The passing year also revealed some lighter and far less ponderous moments as, for example, when it was suggested that a new skirt be placed on the Emmy award statuette. Perhaps the brightest crack of the year came from tv's severest critic, FCC Chairman Minow who, on being chosen "newsmaker of the year" in the entertainment field, observed, "Well that's show business. Oops, I mean show biz." ▼

WASHINGTON FRONT

(Continued from page 31)

orders. Major ad associations opposed bitterly—and successfully. The proposal never got off the ground in Congress.

FCC did much better in the courts, asked little of Congress and got the little it asked. However, it had to take from Congress a few things it didn't want. The House passed a resolution calling on the FCC to delay its plan to permit second nighttime stations on half the clear channels, and asking the Commission to consider super-power. FCC delayed "duplication" until mid-1963, made it clear that without passage of a bill by both chambers of Congress it would delay no longer, refused to consider super-power at this time.

Victories for uhf, fm. The Commission continued throughout the year all-out effort to encourage uhf tv. Finally, it pushed through Congress a bill to require that all tv sets sold in interstate commerce be able to receive all channels. Also concluded by the FCC was the New York City uhf experiment, and an engineering report that within 25 miles and with outside antenna, a uhf picture is virtually as good as vhf.

FCC also took radical steps to hold down the number of am stations and to multiply the number of fm, both highly controversial moves. The Commission slapped an almost-complete freeze on grants for new am stations, pending a study of what should be done to hold the number down to where they can be profitable.

Chicago hearings rhubarb. Early in the year, the FCC shocked the broadcasting industry with announcement of local hearings in Chicago on programming of local tv stations, licenses for which were due for renewal. But the Commission disavowed any purpose other than to permit people to sound off, said licenses wouldn't be affected. However, the statement was contradictory in that it also spoke of improvement of local programming.

The NAB, led by president LeRoy Collins, threatened legal ac-

tion to head off any more such hearings. Late in the year, similar hearings were set for Omaha beginning 28 January. Legal action was not taken. NAB sought merely to participate in order to protest such hearings.

Private satellite voted. It was a year of debate and an actual start on international live television via satellite. The business of the Senate was brought to a standstill by the controversy over government vs. private ownership of such an international communications sys-



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE
KOLN-TV/KGIN-TV!



... covering a bigger,
better Lincoln-Land

The big story in Nebraska these days is on the state's other big market, now rated among the top in the United States.

Lincoln-Land is now the 76th largest market in the nation*, based on the average number of homes per quarter hour delivered by all stations in the market. And the Lincoln-Land coverage you get with KOLN-TV/KGIN-TV (206,000 homes) is a must for any sales program directed to the major markets.

Avery-Knodel will give you all the facts on KOLN-TV KGIN-TV — Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB Ranking

AVERAGE HOMES MONDAY THROUGH SUNDAY

March, 1962 ARB 10:00 P.M.

KOLN-TV/KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200



The Felzer Stations

RADIO
WKID KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKID-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWTW-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
WJEF-TV GRAND RAPIDS, MICH.

KOLN-TV/KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

SPONSOR | Staff

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Executive Vice President
Bernard Platt
Secretary-Treasurer
Elaine Couper Glenn

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tem, with private ownership winning easily after a filibuster was out of the way.

FCC won important case in the courts, after it refused an fm station to an unopposed applicant on the grounds that the applicant had made no effort to ascertain local community programing needs. The court precedent is of the landmark variety, backing FCC power in this direction, and likely broadening FCC legal power over programing generally. FCC also won a court test of its right to authorize pay tv.

Delayed action. During the year, Justice Department hit the CBS affiliates compensation plan, but before it could be tried in the courts the FCC had knocked it out as a violation of Commission rules. An amended CBS compensation plan was then "tentatively" voted as still in violation of FCC rules by a 4-0 vote. Final action has still to be taken. 

RADIO TO REMEMBER '62

(Continued from page 27)

ning for a successor finally selected Edmund C. Bunker, former CBS executive, to succeed Sweeney this March.

Census confusion. It was RAB which spoke for the surprised radio industry when the organization challenged the 1960 U. S. Census Bureau reports showing a decrease in radio penetration. The first figures, announced early this year, showed 91.3% of all homes with radios in working order, down from 95.7% reported by the 1950 census. However, upon recheck the Census Bureau found that only 89.9% of homes had radios in good order.

Research in radio. Three research stories played an important part in radio this year, with the ABC Radio break with Nielsen creating some controversy. ABC's Pauley announced his network would not buy the Nielsen Radio Index which began in July. He cited discrepancies between NRI and the Nielsen Station Index, later appointed Sindlinger firm to conduct studies for ABC Radio.

CBS Radio Spot Sales released in October data showing weekend radio stronger with the male audience than most weekday drive

times. The rep firm invited other representatives for complete briefing on the study in a unique cooperative venture. Earlier in the year, WMCA, New York, had shared data it turned up on the radio audience which indicated stations should relate to listener in understanding, empathetic manner and provide him tools for coping with contemporary society.

WMCA also took a major step in broadcast editorializing through its efforts to achieve reapportionment of the New York State Legislature. Not only did the station editorialize on the air for its position, but brought suit for reapportionment which later went to the Supreme Court.


Ten commercial radio stations proved their facility to help in national emergency when they quickly complied with an FCC request to beam Spanish-language broadcasts from Voice of America to Latin America during the Cuban crisis.

Net profit drops. Money matters gave radio a headache at year's end when FCC released 1961 financial report in December. Radio's net profit before taxes decreased 35.9% to \$29.4 million, compared with \$42.9 million in 1960, the lowest profit figure since 1939. And more radio stations reported losses for 1961 than in any year since the FCC has compiled financial data, some 40% of all stations.

Radio's total revenues in 1961 hit \$590.7 million, 1.2% below 1960's \$597.7 million. At the same time, expenses rose 1.7% from \$551.8 million in 1960 to \$561.3 million in 1961.

But the radio networks took a brighter picture in 1961. The four radio networks and their 19 o&o stations showed a profit of \$206,000 as a group in 1961.

Income from radio time sales hit \$617.2 million, the FCC reports, slightly below \$622.5 million in 1960, a 10-year high.

Radio stations picked up \$35.8 million from network sales in 1961, \$197.4 million from national spot, and \$384 million from local spot. Local spot accounted for 62% of all revenues, while national spot accounted for 32% and network, 6% 



HOW DO YOU MEASURE A BROADCASTING STATION?

There are some things which competent audience survey organizations fail to measure. Like a little girl in a bonnet . . . an enchanted little girl who sees her image on a television monitor . . . or a queue, three persons abreast and one-third of a mile long, waiting an hour to gain admittance to an open house at our studios.

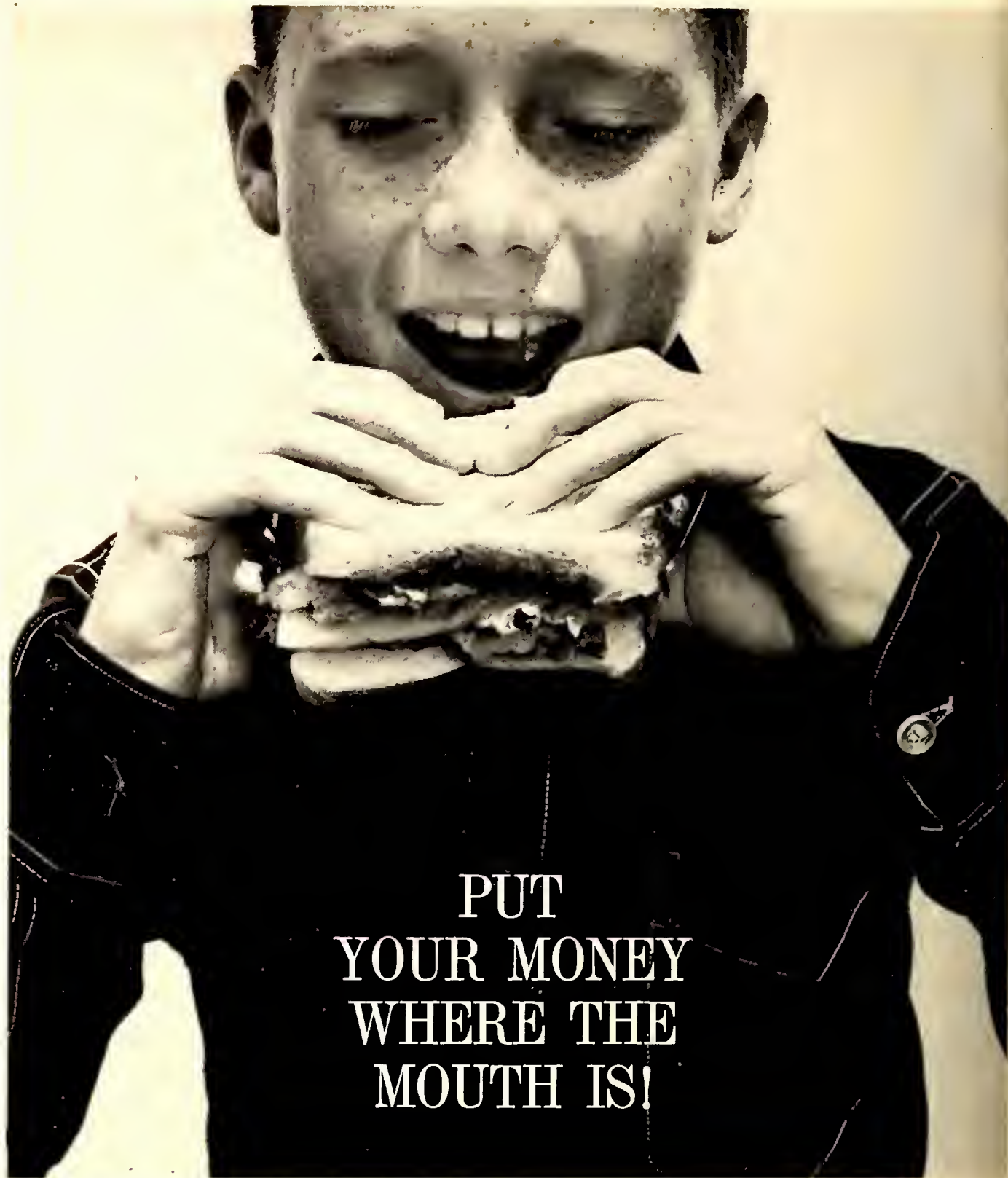
Don't get us wrong. WTIC-TV is the outstanding leader in ARB and Nielsen surveys of our area . . . and Alfred M. Politz has clearly proved that WTIC Radio is without peer in the southern New England area . . . and we value each of these services.

But a little girl in a bonnet reaffirms the sense of responsibility we always have exercised as broadcasters . . . by reminding us of the awesome trust which our viewers and listeners repose in our station.

WTIC  TV3/AM/FM


Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Righter & Parsons, Inc.
WTIC AM-FM is represented by the Henry I. Christal Company



**PUT
YOUR MONEY
WHERE THE
MOUTH IS!**

20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing

one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.  Peters Griffin Woodward

CBS

KFDM-TV CHANNEL 6

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

JAN 1 1963

31 DECEMBER 1962—40¢ COPYAL \$8.95/year

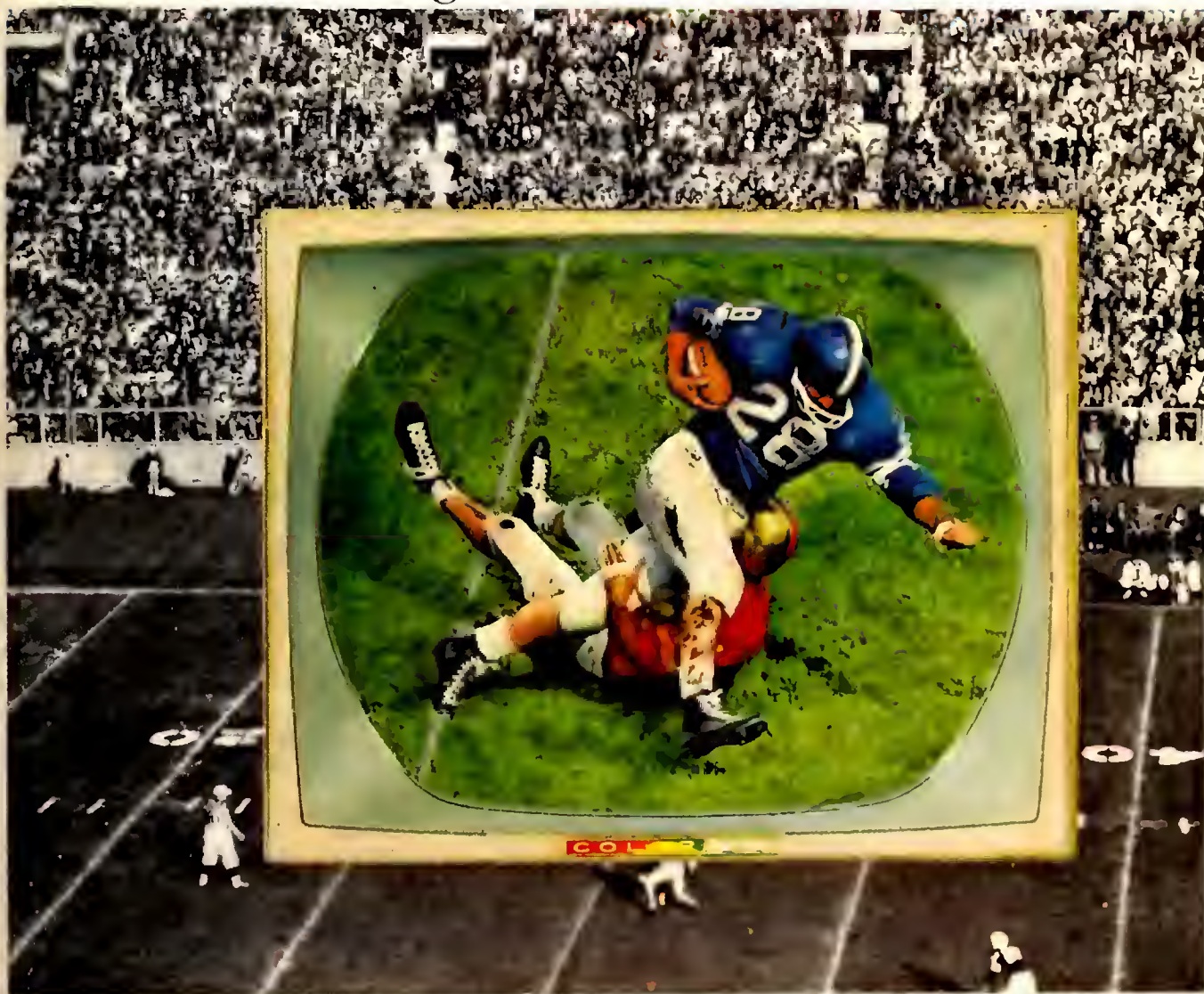
1963

TV COLOR


REVIEW and

PREVIEW ISSUE

It's twice as thrilling in **COLOR**



See the Rose Bowl and Sugar Bowl Classics on RCA Victor "Living Color" TV

And you're twice as smart to choose new
RCA VICTOR "MARK 8" **COLOR** TV 



The Most Trusted Name in Television



HARRY HENNESSY



HENRY GLADSTONE



PETER ROBERTS



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LES SMITH



LYLE VAN



JOHN WINGATE



WALTER KIERNAN



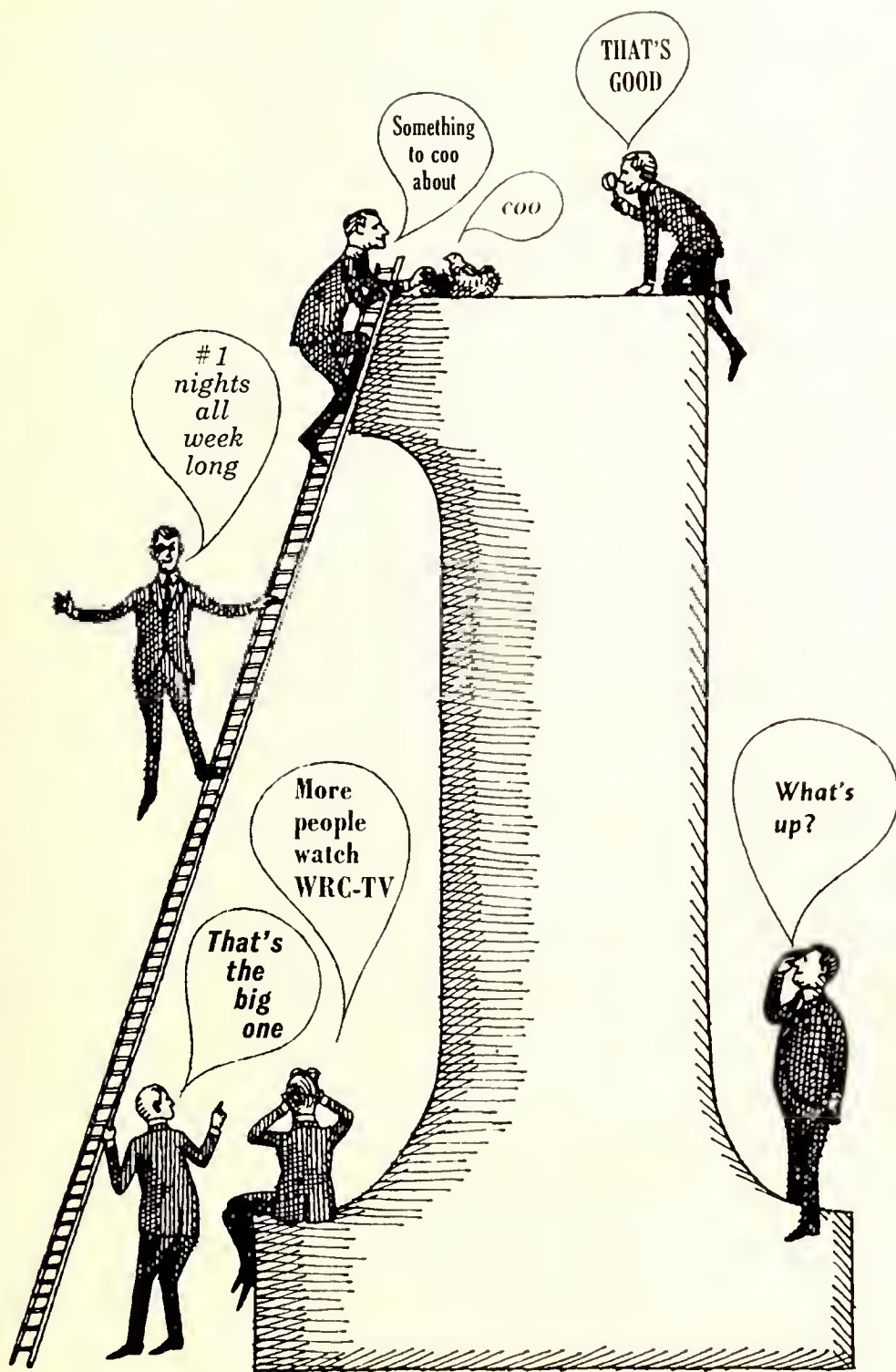
NEWS DIRECTOR, GEORGE BROWN

NEWS

Every day, nearly three million* people turn to these men. Their voices and their names are familiar. They report the news for WOR RADIO. ■ Only WOR broadcasts fifteen minutes of news every hour on the hour throughout the day. Only WOR moves so efficiently to cover **all** the news **everywhere** it happens — by helicopter, by mobile unit, by newswire. ■ WOR brings the news to a larger audience than any other station in America, greater by half a million than the daily circulation of the nation's most widely read newspaper. ■ When you want to know what's happening anywhere, anytime, turn to these men. They report the news for

WOR RADIO 710

fm 98.7



WRC-TV...Washington's #1 night spot. The latest available market report tells the story! From 5 p.m.—when Mickey Mouse Club doubles the rating of its nearest competitor—WRC-TV is first in total homes in all major areas of programming all evening long (5 p.m.—1 a.m., Monday through Sunday average*). Local, syndicated, network...WRC-TV rates #1 in reaching and holding homes in the Washington area. Identify your product with the big #1 in the nation's #10 market.

*ARB, November 1962

WRC-TV 

IN WASHINGTON CHANNEL 4
NBC OWNED
REPRESENTED BY NBC SPOT SALES

New Year's Resolution



SAVE FILM!

Resist temptation! Do not send us a separate film print for each of our three KELO-LAND signals. And by no means be like certain overly helpful advertisers who send us a whole flock of prints, figuring how else can KELO-LAND TV cover all its 103 counties. This how else. Your one commercial film or live messages, placed on KELO-TV SIOUX FALLS spreads out automatically through KDLO-TV and KPLO-TV (our electronically connected stations) to blanket all KELO-LAND—276,500 tv homes, more than 1,148,100 people, all 103 counties. Now aren't you glad you've taken the pledge?

CBS-TV's 33RD HIGHEST RANKING AFFILIATE in terms of actual delivered audience. (ARB March '62, 6:30 p.m.-10 p.m. Sun. thru Sat. Av. Quarter-Hour.)

CBS • ABC

KELO^{tv}LAND

KELO-TV SIOUX FALLS; and interconnected KDLO-TV and KPLO-TV



JOE FLOYD, Pres.

Evans Nord, Executive Vice Pres. & Gen. Mgr.

Larry Bentson, Vice-Presd.

Represented nationally by H-R
In Minneapolis by Wayne Evans

SPONSOR

31 DECEMBER 1962

Vol. 16 No. 53

SPONSOR-WEEK / News

P. 7

Top of the News p. 7, 8 / Advertisers p. 60 / Agencies p. 60 / Station Transactions p. 62 / Tv Stations p. 62 / Radio Stations p. 63 / Networks p. 64 / Representatives p. 64 / Film p. 64 / Public Service p. 65 / Equipment p. 65

SPONSOR-SCOPE / Behind the news

P. 19

KEY STORIES

COLOR TV IN '63:

A REALISTIC APPRAISAL OF A SOLID BOOM / With special reports on color tv sets, network color, local color, color commercials, station facilities. **P. 23**

COLOR TV SET SALES REACH MILLION MARK / Color begins to catch fire with consumers, who will buy an estimated 700,000 color tv sets in 1963. **P. 25**

NETWORK COLOR PROGRAMING EXPANDS / For the first time, all three networks are running color shows in '63. Special report on what this means to color future. **P. 31**

LOCAL COLOR SHOWS AID SPOT CLIENTS / Color is busting out all over in local tv programing. Creativity helped by color movies, cartoons, syndicated fare. **P. 37**

WHAT'S NEW IN COLOR COMMERCIALS? / Advertisers like the quality and prestige of color commercials; fast growth expected on heels of new impact studies. **P. 43**

TV STATIONS STEP UP COLOR FACILITIES / More and more stations are equipping for color, an important plus in any color growth. Here is the facilities tally. **P. 52**

TECHNICAL ADVANCES SPUR COLOR ON / Color tv progresses in a path of technical advances, says RCA's Charles H. Colledge, who reviews improvements and explains new "M" channel concepts. **P. 59**

TIMEBUYER'S CORNER / Inside the agencies

P. 12

WASHINGTON WEEK / FCC, FTC and Congress

P. 21

SPONSOR HEARS / Trade trends and talk

P. 22

DEPARTMENTS Radio tv newsmakers p. 63



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T. V. spot editor

Sponsored by one of the leading film producers in television



New JELL-O . . . tastes like fruit . . . fresh-picked fruit. To a wonderful jingle, stop-motion introduces the new Jell-O package in orange crates and strawberry boxes; and luscious food photography completes the sell.

Produced by SARRA for GENERAL FOODS CORPORATION through YOUNG & RUBICAM, INC.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

AMERICAN FINAL FILTER, available only at American Oil dealers, is the theme of this 60-second commercial. Good musical background, squeeze and location photography make for a pleasant, hard hitting commercial which sells final filtering at the time the tank is filled.

Produced by SARRA for THE AMERICAN OIL COMPANY through D'ARCY ADVERTISING COMPANY.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



LADY SUNBEAM ELECTRIC SHAVER, the shaver with the light, is sold in this commercial by glamorous product photography and live action demonstration. Underscored, is the story that if a light is needed for the application of cosmetics, it is also needed in the use of a cosmetic instrument. One of a continuing series.

Produced by SARRA for SUNBEAM CORPORATION through PERRIN & ASSOCIATES.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

Natural human interest and product-in-use photography help sell pain relieving, infection preventing and healing MEDI-QUIK spray and cream in this 60-second commercial. The film is planned so that the Medi-Quik First-Aid Spray and Medi-Quik Medicated Cream segments can be used as individual 30-second spots.

Produced by SARRA for LEHN & FINK PRODUCTS CORP. through GEYER, MOREY, BALLARD, INC.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



New York: 200 East 56th Street

SARRA INC.

Chicago: 16 East Ontario Street

WHAT'S WRONG WITH DETROIT?

Detroiters are spending some 5 billion dollars annually for retail goods and services . . . 9% more than the U. S. average. Where does the extra money come from? Metropolitan Detroit families are earning an average annual income of over \$7,000. That's up 12% over the U. S. average of disposable income per family.

Here are some more facts to think about. In the first 10 months of 1962, greater Detroit car sales were up 32% over the same period as last year. Bank debits climbed 20%. Power consumption rose 12%, and new building value was up 59%.

How about the future?

Auto production is soaring to a 640,000 car December output. October and November were two record-smashing sales months back to back. The '63 models continue to sell at a faster rate than any new model in the industry's history. And construction contracts awarded to Detroit through October amounted to over 369 million dollars. If that doesn't show confidence, nothing does.

And if all those facts still add up to trouble in Detroit, let's bottle what's wrong with us and sell it to the rest of the country. Not cheap, either.

What's wrong with Detroit? NOTHING!

WXYZ-TV has been getting the facts to the business world and the family for 14 years. If you have a product to sell, **WXYZ-TV** can deliver your message to 1,983,100 TV homes in America's fifth largest market.

WXYZ-TV
ABC IN DETROIT



AN OWNED STATION OF
AMERICAN BROADCASTING-PARAMOUNT THEATRES, INC.

SOURCES ☐ Sales Management Survey of Buying Power, June 10, 1962. ☐ Department of Economics and Research Greater Detroit Board of Commerce, November 29, 1962. ☐ Sixth Quinquennial Survey of the Detroit Market Copyright, 1962 ☐ Automotive News, December 10, 1962.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
31 December 1962

ABC NEWS UNDERGOES MAJOR REORGANIZATION

Day-to-day activities at ABC News will be placed under the control of administration v.p. Thomas Velotta and operations v.p. Robert Lang, v.p. in charge of news James C. Hagerty announced last week. Under the new set-up, which takes effect 14 January, Hagerty retains over-all supervision and policy decisions of the department, and will in addition have control of a special "Unit 1964" to handle major political and science news. The staff of ABC News has expanded greatly in the last year-and-a-half and it is adopting the unit system in all news operations. Hagerty said that he would shortly name a film director, a Washington executive producer, and a Paris operations officer.

TV NETWORKS' NO. 1 XMAS STORY: CUBAN RETURNEES

The three tv networks gave heavy coverage to the pre-Christmas story of the return of Cuban prisoners. CBS TV presented a prime-time special on 23 December at 9:30 p.m., sponsored by Metropolitan Life; ABC TV had a special at 11 p.m., and NBC worked the topic into its regular Sunday afternoon news. Throughout Sunday and Monday the tv networks interrupted programs to present bulletins on the progress of the returnees on their way here before Christmas. The radio networks also jumped in with special bulletins and news shows on 23-24 December. And local Florida stations such as WCKT were especially active with their own on-the-spot coverage. New York stations, too, had their own on-the-spot staff reports.

FCC FREEZES FM'S AS PRELUDE TO ASSIGNMENT TABLE

The FCC has proposed a table of assignments for the 80 fm channels by communities (like tv) and is inviting comments before 15 February 1963. Meanwhile, the FCC has frozen all motions on fm grants, acceptances, and channel changes in certain heavily populated areas pending action on its proposed fm table. About 2,730 fm stations in the nation are proposed, including the present 1,200 stations. But there's no plan to move existing stations. The FCC proposal is its first regarding definite fm channel assignments for communities throughout the nation.

AIR NEWS CONTINUES HEAVY IN N. Y. PRESS STRIKE

As the strike of metropolitan New York dailies set a record for length, local radio and tv stations were keeping up an enriched schedule of news and features. An unusual aspect was that columnists were giving vignettes on the air, and *Times* tv-radio staffer John P. Shanley turned to reviewing plays and films for WNEW-TV, with the printed impressions then distributed in leading restaurants.

JFK INTERVIEW RUSHED TO TV STATIONS ABROAD

The 17 December hour-long tv interview with President Kennedy by White House network correspondents was rushed to stations abroad, some of them showing it the following day. CBS Films got the jump on its competitors and within a week had sold it in ten countries accounting for four-fifths of the world's non-U. S. tv receivers. NBC International fed the show to foreign stations which are its news affiliates.

ABC TV CONSIDERS AFFILIATES RE JERRY LEWIS SLOT

ABC TV appears to have been influenced by national spot considerations in behalf of its affiliates in the expected scheduling of the *Jerry Lewis Show* next season in the Saturday 9:30-11:30 p.m. span. The move would have the effect of (1) giving the affiliates a couple of minutes of the last half-hour of the Lewis show; (2) making it convenient for them to start their local features at 11:30, instead of midnight which was the original ending time for Lewis. The switch also puts Lewis a half-hour ahead of *Gunsmoke*, but it will make it necessary for Lawrence Welk to move to 8:30-9:30, his first change of time since he started in 1954.

WHERE DOES COLOR TV GO FROM HERE?

Color tv sets in the U. S., now numbering about one million, have doubled in sales annually since 1960 and this year will be delivered to over half a million homes. Some three-fourths of NBC TV's prime time shows this year will be in color. There's also a boom in local color programing and in station facilities for color. And advertisers are showing renewed interest in the special possibilities of tv commercials in color. This week SPONSOR devotes an issue to a survey of color tv, its past, present and future. See separate stories on color tv sets (p. 25), the conflicting network attitudes toward color programing (p. 31), tv station color programs (p. 37), color tv commercials (p. 43), and tv color facilities (p. 52).

CBS TV NIGHTTIME CONTINUES TO RIDE HIGH IN NIELSEN

CBS TV maintained in the national Nielsen for the two weeks ending 9 December its previous lead in terms of average ratings and homes from 7:30 p.m. to 11 p.m., Sunday through Saturday. The rating averages by network: ABC TV, 15.6; CBS TV, 21.5; NBC TV, 16.9. Average homes: ABC TV, 7,800,000; CBS TV, 10,700,000; NBC TV, 8,400,000. ABC TV took Wednesday night, breaking CBS TV's grand slam.

PAULEY FORESEES \$1 BILLION RADIO INDUSTRY

ABC President Robert Pauley, in a year-end report, last week predicted that radio would become a \$1 billion industry, and that networks would have about 20% of this. He stated that patterns of radio listening are changing and cited the Sindlinger reports as the only study which credits radio with its out-of-home audience. Pauley noted that ABC Radio had a 30% sales increase in 1962 and already has more booked for the first quarter of 1963 than it did in the last quarter of 1962.

RCA BREAKS SALES, PROFIT RECORD IN 1962

RCA carved out record sales and profits in 1962, giving it the best 12-month span in its 43-year history. The figures: sales, around \$1.7 billion; operating profit, approximately \$50 million; respective gains over '61, 10% and 40%.

SPONSOR-WEEK continues on page 60



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

This is not a picture of our Chief Engineer. he's bashful.

This is a picture of an EIMAC klystron tube. It is capable of putting out 50 kilowatts of power, and is just like two others which you'll find in the transmitter at WWLP. It costs half as much to install and half as much to operate as any other system yet devised for comparable television purposes. We like 'em. We also like Townsend Associates, our consultant engineering firm that just completed the installation of these tubes for us.

We also like Kitty, and so do two million people in Western New England who view her program daily. If you want to know more about Kitty, call Hollingbery, collect. If you want to know more about EIMAC tubes, run up your own phone bill.



Represented nationally by **HOLLINGBERY**



**AN ENTERTAINING
AND ENLIGHTENING
ONCE-A-MONTH SERIES
OF NEW TV SPECIALS
FOR YOUNG PEOPLE**



Magic! Magic! Magic! Featuring Milbourne Christopher, world famous magician, assisted by Julie Harris and Zero Mostel. Presenting an exciting outline of the history of magic—from the old "Cups-and-Balls" trick to orbiting a woman through space.



First Concert. Robert Shaw conducting the Cleveland Symphony Orchestra. Between selections, a warm, amusing commentary to a live audience of youngsters. The orchestra plays Tchaikowsky, Beethoven, Bach, Schubert and Sousa.

Produced by WBC, these sixty-minute informative programs combine stimulating content with good entertainment. Others in the series include Poetry and the Poet, Jazz for Young People, Young Mark Twain, History of the Dance, and the History of

Art. This series represents one of the most ambitious efforts of young people ever undertaken by a group of TV stations. It is a group effort that, we believe, demonstrates television's potential in the area of purposeful and enlightening entertainment.



Rock Nativity. The handclapping, foot-stomping Gospel song-play directed from Broadway to the Sileto Festival in Italy—to Europe and London—then to Philharmonic Hall, Lincoln Center, New York, for Christmas week live presentation, and a one-hour syndicated TV Special.



Baird's Eye View. The history of puppets from ancient Egypt to Charlie McCarthy. The camera tours the Bill Baird studios as Bill Baird, America's foremost puppeteer, narrates and demonstrates puppets at the French Court, puppets of the Middle Ages, Chinese Shadow figures, and more.



People and Other Animals. Noted naturalist, explorer, and tracker of the "Abominable Snowman," Ivan T. Sanderson takes young viewers on an exciting zoological tour of the animal kingdom along with guest Broadway stars Jane Fonda and Robert Morse.

W B A BROADCASTING COMPANY, INC.



KYW • KYW-TV • Cleveland KDKA • KDKA-TV • Pittsburgh
WBZ • WBZ-TV • Boston WINS • New York WIND • Chicago
WJZ-TV • Baltimore WOWO • Fort Wayne KPIX • San Francisco

Things are W-POPPIN' in Hartford for '63

- Centronic
Programming
- Ratings
- Target-tuned
Sales

WPOP

Phil Zoppi
V.P. & Gen. Mgr.

Irv Schwartz
Mgt. Consult.

Adam Young, Inc.
Mid-West Time Sales

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

"Timebuyer defectitious," that highly contagious occupational disease which has picked off a goodly number of top buyers during the past year, has infected three more in the Gotham area. The trio: Young & Rubicam's Chris Russell, and Dancer-Fitzgerald-Sample's Jack Liddy, and Al Bonomollo.

For those who are accustomed to seeing Y&R's Chris Russell in and around the New York timebuying arena, the defection won't come as such a blow since he'll be very much in action there. As v.p., station manager, and sales manager for Westerly Broadcasting's Providence, R.I., radio station, WERI, Chris will be calling on many of his own former colleagues. In this new affiliation, Chris has joined forces with his father-in-law, Y&R's well-known, recently retired media director, William (Pete) Matthews. Pete climaxed a colorful ad career by setting up his own broadcasting company—Westerly Broadcasting. At presstime, there was no word of who has fallen heir to Chris' Y&R accounts—Gulf, Remington Rand, Borden's, and Piel's beer.

And the D-F-S defectors: Jack Liddy, who bought on Falstaff Distributor, starts this week, 2 January, as promotion manager for Robert Eastman, the New York rep firm. Al Bonomollo, General Mills buyer, is planning a venture into private business—something entirely apart from agencies.



More to dishing up avails than meets the eye

Getting a lesson on what goes into the making of station avails, routing, etc. from WNBC-TV's (N.Y.) traffic mgr., Elsie Ciotti, are Compton's (front-l-r): Dave Newman, Howard Goldfinger, Chris Sturge, Herb Blitzstein. Rear l-r: NBC Spot Sales' Walt Davison, Compton's Doug MacMullan, Bob Carney.

Seven timebuyers were richer by one transistor radio each when Adam Young staged a "blitz week" contest for WJRZ, Newark, N. J., and its Market IV concept. The contest was held over a five-day period with a different question each day. The questions and answers were keyed to an eight-minute tape about the station. The winners

Join the good work of
**BROADCASTERS
FOUNDATION, INC.**



H. V. Kaltenborn
Founder



General David Sarnoff
Honorary President

PURPOSE

To preserve individual human dignity, to foster the spirit of brotherhood and to aid financially those broadcasters who cannot help themselves.

RESOURCES

A fund has been established to carry out this worthy purpose, through individual and corporate gifts (tax deductible), with proceeds from the Annual Mike Award Banquet and via other means now being developed.

RESPONSIBILITY

After four decades and through the good work of Broadcast Pioneers and its charity arm, The Broadcasters Foundation, Inc., our industry is now able to care for and attend to the practical welfare of those who have contributed to its greatness and are in need.

This is your opportunity... become a member of

THE BROADCAST PIONEERS

An organization dedicated to maintaining the great traditions of broadcasting and to the preservation of the many historical documents and materials of early-day radio and television for future generations to study.

ACHIEVEMENTS

- Broadcasters Hall of Fame
- Annual Individual Awards
- Radio Oral History Project*
- Quarter Century Club
- Annual "Mike Award"
- Broadcasters Foundation, Inc.

**In cooperation with Columbia University.*

MEMBERSHIP IS OPEN to all persons who have worked in the field of radio for twenty years or more or in television ten years or more.

JOIN IN THIS GOOD WORK NOW!

Send for your membership application blank to:

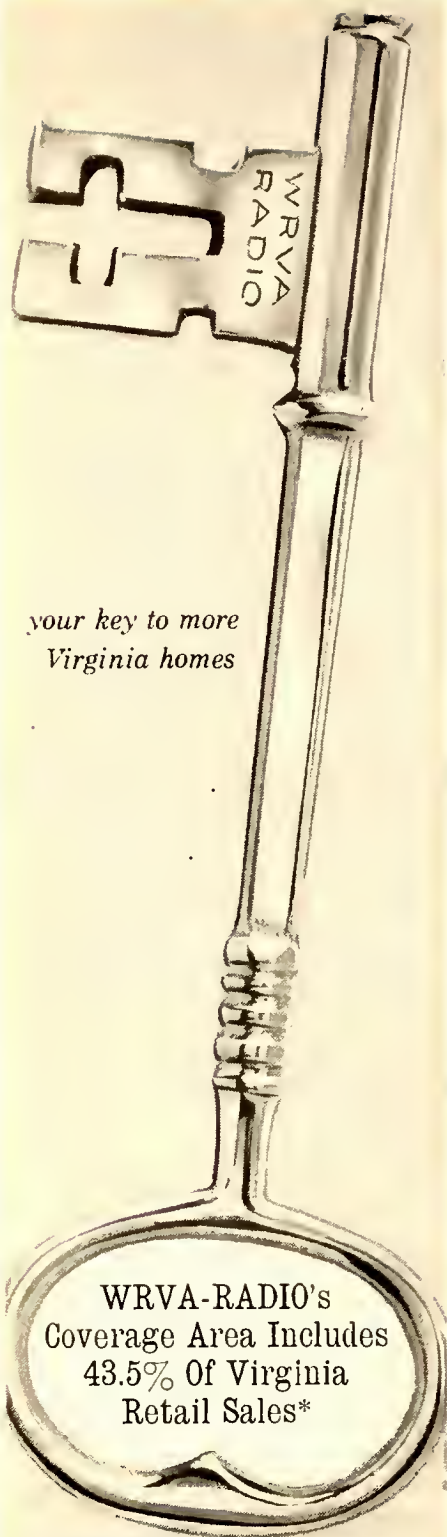
Edward Voynow
National Membership Chairman
c/o Edward Petry & Co., Inc.
400 North Michigan Avenue
Chicago 11, Illinois

Dues only \$10.00 a year. (Add \$5.00 with application for silver Pioneer lapel insignia.)

Ward L. Quaak
National President

For more information write:

BROADCAST PIONEERS
2501 Bradley Place
Chicago 18, Illinois



*your key to more
Virginia homes*

WRVA-RADIO's
Coverage Area Includes
43.5% Of Virginia
Retail Sales*

* Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

TIMEBUYER'S CORNER

Continued

and the questions they answered: Y&R's Eleanor Fetzer—"List the number of times WJRZ, New Jersey, and Market IV are mentioned"; Donahue & Coe's Pete Schulte—"What is the exact length of the tape?"; Lennen & Newell's Betty Whalen and Mary Jane Hoey—"What were the three community services mentioned?"; Rose Marie Vitanza, also Lennen & Newell—"List the five personalities on WJRZ in order of their appearance on the tape"; BBDO's Bob Storch and Bud Keane—"In the news portion of the tape what were the counties mentioned and in what order?" Who said timebuyers don't listen to radio?

Our Chicago sleuth sends along this bit of chest-puffing information: The Windy City is the only advertising center that boasts a father and son combination in its timebuying ranks. They are the two George Stantons. Stanton senior, a media supervisor at Leo Burnett, is assigned to Brown Shoe, Harris Trust, Motorola, and the Pure Oil accounts. The Junior Stanton is a media manager at Tatham-Laird. His most recent spot tv buy was for Bauer & Black's Fling.



Contest-winners ponder prize with eye to future

Grey buyer Joan Shelt decided against first-prize basset hound in KRON-TV (S.F.) contest and settled instead for Savings Bond. D&C's Stu Kaufman (r), who tied with Joan for prize, took the pup. Looking on: (l-r) Roy Terz, PGW; KRON-TV manager Harold See; PGW's Lloyd Griffin.

A pre-Christmas tragedy which took the life of a youthful Petry radio salesman spread an unhappy pall over the holiday spirits along Madison Avenue, last week. The victim, 26-year-old Joe Devlin, was accidentally killed when he tumbled (according to police reports) off the platform of a Yonkers-bound New York Central train. Joe, who was en route to his home there when the accident occurred, is well-known in the business as a former Dancer-Fitzgerald-Sample time-buyer. He joined Petry about a year-and-a-half ago.

Can't help wondering: Whether Santa brought KHCC&A's (N.Y.) Ro Gordon her most coveted gift this year: five one-minute spots on the late show on WCBS-TV. New York.

PERSONAL-IZED . . . person-to-person radio that cashes in with powerful personalities . . . producing listener-confidence in the Des Moines area, and "cents-ational" results for Iowa advertisers. KIOA, family radio "personal-ized" for people, to people. People who listen, like it . . . people who buy it, love it!



KIOA

IS

PERSONAL-IZED



**THAT
MAKES
CENTS**



THE JOHN BLAIR



STATION

KRMG
TULSA,
OKLAHOMA

KIOA
DES MOINES,
IOWA

KQEO
ALBUQUERQUE,
NEW MEXICO

KLEO
WICHITA,
KANSAS



robert e.
eastman & co., inc.

RCA
TR-22

TRANSISTORIZED

**TR-22
SOLID-STATE
TV TAPE
RECORDER**

RCA
TR-22



The Most Trusted Name
in Television

TV TAPE RECORDER

... for the ultimate in tape production

- DELUXE, PRECISION-BUILT, STRIKINGLY-STYLED
- BUILT-IN EXTRAS LIKE PIXLOCK AND AIR BEARINGS
- SPACE IN CONSOLE FOR ATC AND COLOR MODULES
- SIMPLIFIED, ERROR-PROOF OPERATION

For broadcasters and TV producers who require the very finest in tape equipment, the new TR-22 is the answer. Now going into stations and studios throughout the world, this deluxe, precision-built recorder includes many new features that lead to improvement in operating efficiency and picture quality. The compact design and the smartly styled console increase its usefulness, and will enhance the appearance, of any TV tape studio.

All-Transistor Design

The only tubes in the TR-22 are found in the monitor and oscilloscope. It is the only recorder that is totally transistorized in all recording and playback circuits. Among other things, the use of transistors reduces start-up time, requires less space, and increases reliability.

Five-Second Starting

Although the conservative specifications call for a warm-up period of five minutes, it has been repeatedly demonstrated that the TR-22 will playback an excellent picture in *less than 5 seconds* after it is turned on—from a cold start! This is especially important when a client suddenly appears.

Air-Bearing Headwheel

This is an exclusive RCA advantage which is standard equipment on the TR-22. Since the recording and playback heads ride on a cushion of air, there is an absolute minimum of jitter, improved SN ratio, and excellent frequency response. It all adds up to a better picture.

Built-In Pixlock

Also standard equipment on the TR-22, the Pixlock system provides for switching between tapes and other sources without roll-over, and enables you to create special effects. Other electronic editing aids include a tone oscillator for marking a cue channel. Result: A more professional production.

Finest Pictures

RCA transistor design, together with air-bearing head-wheel, assures trouble-free recording and top quality reproduction of tapes. Self-adjusting circuits hold the high quality picture over long periods of time—without an operator constantly adjusting controls. This kind of performance can be duplicated day after day, enabling you to produce the finest of tapes.

Simplified Operation

Recording controls and playback controls are built on separate panels—one at either end of the tape deck—to reduce possibility of accidental erasings, etc. Signal lights tell the operator when to start, warn him when any trouble develops, and indicate the "mode" of operation. Eye-level monitors give visual checks on performance during recording and playback.

Designed for Color

There is room in the console for adding both Automatic Timing Correction and Color. These are plug-in, transistorized modules that simply slide into position. No external equipments are required.

Self-Contained Console

All the electronics, operating equipment, and accessories are neatly packaged in a single console. There are no external racks of equipment. The TR-22 can be easily set up in one spot requiring only 10 sq. ft. of space, and is also ideal for use in a mobile unit.

YOUR BEST SELLING TOOL

Because the TR-22 is so striking in appearance and is designed to set the highest standards of excellence in TV Tape Recording, you will find it attracts attention wherever it is in operation. Your studio can benefit from this symbol of the finest in TV Tape. It's a selling tool that radiates prestige. Your salesmen and customers will be convinced that you can produce top-quality tape productions when they see the TR-22 in your studio.



Why be color-blind?...When color makes such a magic difference in television—in drama and sports, comedy and news, adventure and opera—in everything you see on your living room screen. **All season long, the major part of NBC's nighttime programming will be in color.**



SPONSOR-SCOPE

31 DECEMBER 1962 / Copyright 1962

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

For Chicago reps there was little relaxation of the new business flow during the holiday spell: the call for avails was as active as it's been for the past two months.

Among the accounts that kept rep people hopping:

Campbell Soup: Minutes, day and night, for Franco-American, Red Kettle, frozen three-course dinners, with starts staggered in January and schedules seven to 13 weeks.

Green Giant (Burnett): seeking to upgrade spots on existing contracts.

Salvo (Burnett): wants to heavy up its schedules in present markets.

Chocks (Wade): Seems to have appropriated new money for the extension of its schedules in kid shows through April.

Miller High Life (Mathisson): buying nighttime minutes and 20's in about 40 markets a la Schlitz. **Competitor Pabst's (K&E)** new strategy is buying in 36-36-52 lots, according to market and picking time segments according to how avails fit in with needed audience composition pattern.

Upjohn (McCann-Marschalk) struck a pleasant New Years note for tv as a whole by allocating about \$500,000 for a first quarter run on NBC TV.

The ethicals don't spend that sort of money—certainly in that narrow timerange—and Upjohn's gesture may be taken as a cue by its fellow ethicals to take similar plunges into the medium.

Half of the money will go to sell Unicap vitamins and the balance to help build a desired company image—this in light of the Kefauver drug inquiry and the mess boiled up by thalidomide.

Where the allotment is being applied: half of the four Communist specials, 10 minutes of Chet Huntley Reporting and a daytime news strip.

Could P&G for the first time in the history of the media have been put on the defensive by a stroke initiated by a seller?

Madison Avenue last week was conjuring with this question as a result of (1) CBS TV cancelling out Edge of Night to make the time available for station sale as a swap for an additional quarter-hour for CBS evening news; (2) the report that P&G, which owns Edge of Night, was looking for a home for it on NBC TV.

Suspicion evoked by this on the Avenue: there could be a major power play in the making on CBS TV's part.

Sundry notes on the new products front that involve air media, now or eventually.

Helene Curtis: getting set for a marketing test on a deodorant.

Head & Shoulders: a P&G shampoo, due soon to break nationally but by regions.

Radar: a P&G men's hair care item is going through the market testing process.

ARB's plans in 1963 for color tv home research includes examining the possibility of doing a periodic color measurement on a state and national basis.

It would be something beyond the lines of its Omaha color study.

Incidentally, the research service's estimate of color homes as of July 1962 comes to 1,274,000, or 2.5% of all tv homes.

(For an updated over-all look at color tv see batch of articles, starting page 23.)

You might take it as a measure of how nighttime sales stand at NBC TV: it's upped the price of a couple series already on the air.

The new tags: the *Virginian* from \$30,000 to \$38,000 a minute; the *Saturday Night Movies*, from \$34,000 to \$36,000.

Interesting facet about the *Virginians*' audience profile: its teenage and 18 to 29 audience is about 50% more than that of *Wagon Train*.

A Lexington Avenue Agency last week extracted from the latest Nielsen National a bonus value slant that might tickle the fancy of nighttime network tv buyers.

The finding is this:

The shows in the top 25 deliver on the average more than the average audience for all nighttime shows; hence an advertiser in the top 25 will not only be the beneficiary of 40% more audience but during the course of a month reach with two minutes in the top 25 about 20% more audience than he would with a minute each on three average-rating shows.

Sponsors can expect CBS TV to stake out some hard bargaining for the 1963-64 cycle on the basis of the network's current preeminence in nighttime ratings, but some of the agency negotiators are pointing out that CBS scheduling won't be all milk and honey.

Note these negotiators, the network has not only plenty of programing problems but it's got one for every night of the week. They quote these spots from the rating books:

NIGHT OF THE WEEK	PROBLEM PERIODS
Sunday	7:30-8; 9-10
Monday	10-11
Tuesday	8-8:30
Wednesday	8:30-9; 10-11*
Thursday	7:30-8; 9-11
Friday	9:30-11
Saturday	9:30-10

*Danny Kaye is slotted for this period.

Alberto-Culver (Compton) seems bent on getting into Sunday night on NBC TV.

It would like to get into *Bonanza*, if Chevrolet can be induced to give up part of the show, or a co-sponsorship of Jack Shertock's *My Favorite Martian*, if the network were induced to put these film series back-to-back.

The chances of such a sequence appears slim, since NBC TV had assured affiliates that the Sunday 10-11 slot would be used for a live type of show.

Just to bring you up to date on the multi-market phase of selling among radio reps, there are four such firms now offering some form of a group plan, and a fifth is seeking to mount one along regional lines.

The foursome: Blair, Eastman, H-R and McGavren. Adam Young is the rep working on the area combination idea.

Going back to the original concept of the group plan as innovated by Blair, it set out to: (1) create among national advertisers a renewed interest in radio; (2) provide a lot of coverage economically, intrinsically another network; (3) offer a single order and a single bill, plus attractive discounts.

What appears to have happened: the emphasis is mostly on the discount factor and accounts in the process of buying, the chief target. Naturally, the group plan discounts only apply if the rep gets the order for every station on the advertiser's schedule which the rep can make available.

WASHINGTON WEEK

31 DECEMBER 1962 / Copyright 1962

What's happening
in U.S. Government
that affects sponsors,
agencies, stations

As Alice in Wonderland would say, Washington year by year becomes curi-
ouser and curiouser.

It seems, in advance, that 1963 will be no exception: the path ahead for broadcasters and
advertisers is anything but clear.

The FCC will have before it proposals for **eliminating or cutting down on network
option time** and for bringing **networks under direct regulation**. It will continue to be
faced with adoption of a programing section on application forms, to carry out the 1960 decla-
ration of program policy. It is faced with the **recommendations in the Ashbrook Bryant
network study staff report**.

A brand new Congress starts with as nearly a clean slate as has been true in memory,
speaking from the industry viewpoint. Usually, even with a newly elected Congress, there are
holdover probes or threats of probes. On the schedule for 1963, however, are only the Celler
newspaper monopoly probe—including ownership of broadcasting stations by publishers—and
the dying gasps of the Dodd subcommittee.

There will be **pressure for legislation affecting the two industries**. It is almost a
foregone conclusion that the **FTC will again ask for cease-and-desist powers**, bitterly re-
sisted by the ad fraternity. FCC will surely renew its request for power to regulate networks
directly.

Industry will want the political equal time requirements of Sec. 315 wiped out, but would
settle for easing. There will be industry pressure on Congress to **rewrite the entire Com-
munications Act** to counter threats of more intense FCC regulation.

Congress will be on lots of other fronts and have many other fish to fry.

Like: the filibuster issue, which side's got the prime responsibility for appropriations, tax
reduction and reform, federal spending and you name it, all of which suggests **bitter fights
and long wrangling within Congressional ranks**.

All in all, a gambling man might get rich betting against passage by Congress of
any of the laws mentioned above as set to be proposed, at least in 1963.

FCC will act on network option time, aside from recommending to Congress that networks
be brought under regulation. The programing forms will also finally be adopted, and thanks
to addition of E. W. Henry and Kenneth Cox votes will be **in a form disliked by the indus-
try**. Other Bryant report recommendations will get attention but not action during the year.

The decision on whether to wipe out network option time is still uncertain, with Henry
claiming not to have made up his mind and **Ford seeming on the verge of changing his
mind**.

Generally speaking, 1963 should be much like 1962 at both FCC and FTC. And **quiet in
Congress**, except for the always-present possibility of noisy investigations.

The FTC drifted along with no noticeable policy change in 1962, and shouldn't be too much
tougher in 1963. FCC in 1962 finally fully implemented the much tougher policies laid down
in 1960 under the Ford chairmanship, and in 1963 the **ball should be rolling even faster
in this particular rut**.

The Celler probe admittedly can't touch newspapers directly, but could result in strong
pressure on the FCC to be slower to **approve broadcasting stations for newspaper pub-
lishers**.

The Dodd subcommittee earned its headlines in its day, and now seems fangless. A report
could blister, but no more than skin deep—or better, headline deep.

SPONSOR HEARS

31 DECEMBER 1962 / Copyright 1962

A round-up of
trade talk, trends and
tips for admen

There's a strong belief among broadcaster-cognescenti that before the year 1963 is out Kenneth A. Cox, the latest member named to the FCC, will be Newton Minow's successor as chairman.

Cox is marked by the trade as an advocate of stronger regulation, in the image, it might be said, of such FCC chairmen as Lawrence Fly and Clifford Durr.

As for Minow, he's expected to return to his law practice in Illinois, and perhaps turn up in the not too distant future as a candidate for U.S. Senator.

Some of Today's sponsors have suggested to NBC TV sales that the on-camera crew of the show adopt at least one New Years resolution for 1963.

The resolution: they'll get on the job in time to rehearse the commercials.

Social historians may find a footnote in the fact that tv's blockbuster product successes so far are closely related in form to that American ideal, hygiene.

Those products are Lestoil, Brylcreem, Revlon's Clean & Clear and VO 5 hair dressing.

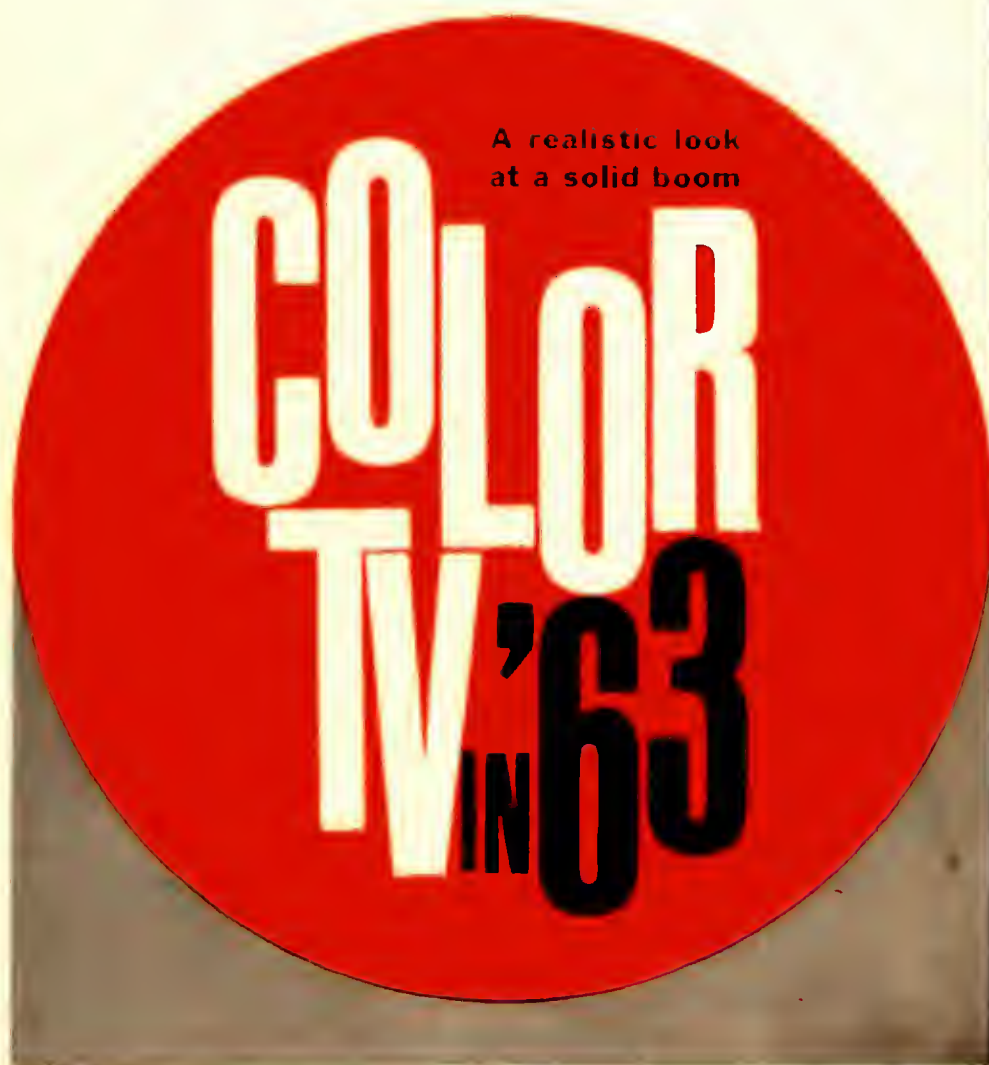
Clairol, a member of the Bristol-Myers fold, is one of those products also which has a separate budget for each item.

The items and their budgets run something like this:

LABEL	AMOUNT
Miss Clairol	\$670,000
Clairol Conditioner	660,000
Hair So New	150,000
Silk & Silver	300,000
TOTAL	\$1,780,000

If you're making up a mental roster of what sort of a year 1962 was tradewise, you might add these "whens":

- The group ownerships bit harder then ever into the total revenue derived by the independent rep field and the bigger reps razed the lists of the smaller reps to make up some of the difference.
- Tv affiliates here and there preempted chunks of nighttime to compensate them in some measure for the compensation cuts by two of the networks, namely CBS TV and NBC TV, converting the time into their own minute spot carriers.
- The general tenor of things might be summed up as fussing, feuding and firing.
- The term "negotiator" became exclusively the badge of the agency tv department head and the discovery and creative function on his part moved almost completely into the limbo of the past.
- P&G and a couple of other advertisers smelled something not quite savory about a market rate raise and struck back with actual or threatened network cancellations.
- The syndicated rating services were nudged into counting people and the social and economic slots they fell into instead of just sets.
- The No. 1 problem of the tobacco industry became a problem of air media.
- Bates could not longer boast it had never lost any business, what with the defection of Brown & Williamson's Belair brand and Colgate's Wildroot.



- **Color sets—the 1962 breakthrough, 1963, 1964 forecasts**
- **Network color—program plans, schedules, color opinions**
- **Local color—station leaders in color telecasting**
- **Color commercials—top agencies, advertisers, costs, etc.**
- **Color broadcast facilities—for net, film, live, tape**

Yes, it's really rolling—and no fooling! That's the inescapable conclusion about color tv, reached by sponsor editors, after a cool, hard-hearted appraisal of all available facts about color sets, homes, programing, commercials, advertisers, and color broadcast facilities. There's no longer any doubt about the boom.

Color tv is on the march in 1963. After years of enthusiastic promotion, whoop-de-do and ballyhoo, it has achieved a major measurable breakthrough.

In this special review and preview of the color situation, SPONSOR has drawn on experts in each phase of the industry and has turned up material not previously presented in any color discussion.

What you will find here is a fact-packed analysis of those aspects of tv color which are of special importance to SPONSOR's prime readers, advertisers, and agencies who use broadcast advertising.

Space does not permit us, and it would not be appropriate in this book to include the wealth of engineering, technical, and scientific data on color telecasting which are of primary interest to broadcast engineers, manufacturers, and other scientists.

We are concentrating here on the five major color areas which bear directly on advertising usage. And in each of these, there is great cause for optimism.

Sets, programs, commercials, facilities gain

Leading the list of color breakthroughs is the sizeable advance in color set production during 1962, and the forecasts for 1963, 1964, and 1965.

With tv color sets-in-use now reaching one million and expected to rise 750,000 in '63, better than 3% of the country's tv homes will be color equipped.

The rapidly accelerating rise of network color programing, spearheaded of course by NBC TV but with growing interest by ABC TV, will mean that more than 30 major advertisers have color spots in network programing in 1963.

Local color programing, enthusiastically scheduled by many pioneer stations, has been given a substantial boost by the release of many feature films in color.

Advertisers and agencies, though still sharply divided on color usage, show signs of greatly increased interest in color commercials.

Color broadcasting facilities among the country's tv stations for network color, local live and film color and color tape are at an all time high.

Salute to a pioneer

With all these unmistakable signs of color's solid emergence as a major advertising medium, it is only fitting to pay tribute here to the one man whose vision, faith, courage, determination, and drive, have sparkplugged the development of tv color.

RCA's General David Sarnoff stands undisputed as the architect of the tv color movement, and he has every right to take the greatest possible satisfaction in color's current upswing.

In the not-too-remote past there were skeptics and scoffers who doubted the General's wisdom in promoting the cause of color so strenuously.

But he has been proven right, completely right, and we salute him for one of the great achievements of a great career. ▼

Color tv set sales reach million mark; begin catching fire

**Color set sales up 140% over 1961
Manufacturers want in on growth
Set price reductions in future**

Two years ago, color television set sales seemed to be drifting lackadaisically into oblivion. Then, quite suddenly, sets started to sell almost as well as RCA had been predicting they would all along. After nine years of forced draft, during which RCA supplied more than \$130 million worth of tinder, color's spark has finally become a flame. Not a forest fire, but with enough glow to give manufacturer stockholders a substantial feeling of warmth.

Color's receiver boom is still of modest proportions, and its measurements have to be surmised. No industry-wide statistics are kept because color receiver and tube production are still dominated by one company. Nevertheless, it is now becoming fairly clear where we are in color, and where we're going.

It's a fair estimate that color tv set circulation is now just over the one-million mark—in

THOUSANDS OF SETS

560

540

520

500

480

460

440

420

400

380

360

340

320

300

280

260

240

220

200

180

160

140

120

100

80

60

40

20

0

**Set sales by years
'63 estimate: 750,000**

Color set sales show dramatic rise in '62, after steady but reluctant increases. The 1951 figures represent 15-inch models; all others are 21-inch. No official figures are available. Manufacturers' estimates are given here.

1954 1955 1956 1957 1958 1959 1960 1961 1962



RCA MATCHED

...with Many

YOU SELECT A COMPLETE COLOR PACKAGE... DESIGNED TO FINEST SYSTEM SPECIFICATIONS

RCA COLOR STUDIO CAMERA—Fifth generation model of the first practical color camera—now featuring stabilized circuits for simplified operation . . . precision yokes for pin-point registration . . . prism optics for sharp, clear pictures.

RCA TV SWITCHING SYSTEM—The brains of the color system . . . key to program flexibility . . . and protector of system specifications—there's an RCA switching system to ideally match every program need.

RCA COLOR MONITOR—The professional color monitor for quality control of color performance—with new circuitry and improved capacity for evaluating color pictures.

RCA COLOR TV TAPE RECORDER—Designed from the

beginning for color operation . . . new solid-state recorder is the ultimate choice for the finest color systems.

RCA 3-VIDICON COLOR FILM SYSTEM—The practical solution to color film programming—now featuring the same optical and stabilization features found in studio cameras.

RCA TRANSMITTER-ANTENNA COMBINATIONS—Built-in color capability . . . at all powers . . . at all frequencies—produce highly reliable, full-fidelity color transmissions—tailored to individual requirements.

RCA COLOR MOBILE UNITS—Custom designed to put the matched color system "on-the-road"—provide color studio performance on-location.



COLOR TV LINE

New Features

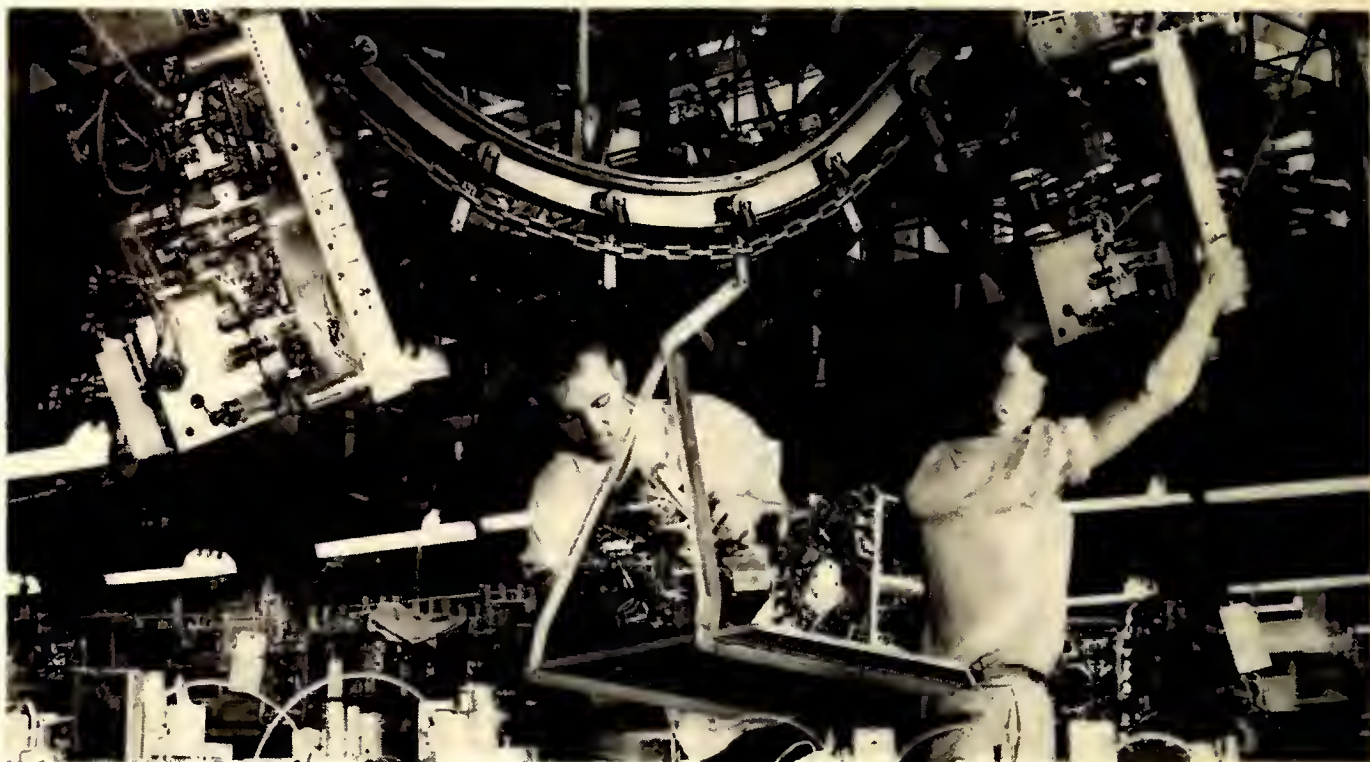
Your Only Source for a Matched System

RCA is the only manufacturer that builds a complete line of matched color TV equipment. Proved in color operations for the past nine years, RCA color equipment is matched—electrically, mechanically and operationally—to work as a smoothly functioning TV system with finest color performance. The equipment shown above includes new features and technical refinements. Many use transistors and other solid state devices to gain compactness, long term reliability, and low maintenance cost. All are designed with the RCA brand of operating ease, convenient access to components, and real ruggedness. Set an RCA matched system as your goal, and you will be assured of achieving the easiest, most flexible, most reliable color operation.

See your RCA Broadcast Representative for the complete story. Or write RCA, Broadcast and Television Equipment, Dept. PE-264, Building 15-5, Camden, N. J.



The Most Trusted Name in Television



RCA manufactures for its color competitors

Chassis for color television sets move along the assembly line at Radio Corporation of America's Bloomington, Indiana, television manufacturing plant. This big plant cranks out sets for Admiral, Du Mont, Emerson, Magnavox, Olympia, etc.

other words, about 2% of America's television homes now have color. Nearly half of the color sets-in-use were sold in 1962. A good guess, derived from several important clues, might be around 434,000 sets. That's still a drop in the bucket compared with the 6,250,000 black-and-white sets sold last year. But it represents more than a 160% increase over 1961's color sales.

Large dollar volume. About 6.5% of the television sets sold in '62 were color. But because color sets are so much more expensive than black-and-white, about 17% of the television manufacturing industry's dollar volume came from color. With the public's taste running more and more to low-priced black-and-white sets, color has begun to be an important and profitable part of the television business.

The nine-year story of RCA's battle for public acceptance of color is a familiar one by now. In color tv's first year—1954—RCA built about 10,000 fifteen-inch color sets. In 1955, it switched over to the present 21-inch size, and was joined by other manufacturers, including

Admiral, Emerson, Westinghouse, General Electric, Sylvania, Magnavox and Motorola. Despite RCA's glowing predictions, color didn't catch fire, and through the mid-fifties most other manufacturers backed out of color and counted up their color losses. Color set sales remained at a low and unprofitable plateau for six long years.

From the receiver standpoint, 1961 was color television's breakthrough year. It was a result of several gradual and cumulative trends, and one sudden event. By 1961, color programming on NBC and some local stations had increased to a worthwhile amount; its quality had improved markedly. The same gradual improvements had been made in color receivers, leading to better pictures, greater ease of tuning, and higher reliability. The most noticeable change was the introduction of a picture tube with sulfide phosphors, resulting in a far brighter picture.

Color wave begins. But the big news of color manufacturing in 1962 came from RCA's arch-rival, Zenith Radio Corp. Zenith, which

had displaced RCA in 1959 as the nation's largest manufacturer of television sets, announced early in 1961 that it was preparing a line of color sets for fall introduction. Behind Zenith's decision was gradual and growing pressure from its own distributors for a color line to compete with RCA's—not because color was selling so well, but because they thought they were losing a few "high-end" sales, and a lot of prestige, by not having a full line to compete with RCA.

After Zenith's announcement, the lid was really off. Some other manufacturers had announced sets earlier, and far more followed the leaders. For some, who had lost substantial sums in color during the fifties, it was an agonizing decision to return to the scene of the debacle. General Electric, for example, had its engineers working on new color circuits which wouldn't have been ready for at least another year or two—but its dealers and distributors were clamoring for a "full line," and it had to make a set available immediately—so it introduced a set very much like

RCA's. By the end of 1961, there was only one major manufacturer holding out against color—Motorola.

Ghost manufacturer. There was an easy way to get into color, and most set manufacturers chose this path, which required little capital investment: let RCA make it. And RCA's big color tv plant in Bloomington, Ind., was cranking out sets for Admiral, Du Mont, Emerson, Magnavox, Olympic, Philco and others, along with RCA Victor. In 1961, Zenith, Packard Bell and GE were among the few making their own color sets—and even they relied heavily on RCA for parts and subassemblies.

With a surge that surprised RCA as much as anyone else, color was off to the races in fourth quarter 1961. Shortages of certain models developed. The boom continued through 1962. Of the estimated 434,000 sets sold in 1962, it's a good guess that perhaps 280,000 of them came out of RCA's factory and 100,000 from Zenith.

As 1962 ended, more manufacturers had decided color was here to stay, and if they were to make any money in it, they'd better stop buying the chassis from RCA. Admiral, Warwick (Sears, Roebuck), Olympic, Sylvania and others had set up, or were making plans for, their own color plants. Was RCA unhappy? Not at all. In fact, landlord RCA had already put all its competitors on notice that the Bloomington plant wasn't going to be available to them forever.

Phase Two of RCA's color plan had arrived. RCA decided it would soon need all of its plant capacity to make its own sets, so it told its competitor-customers to clear off the Bloomington premises by 1 January 1964. With each set maker establishing its own color plant, this means more color output, more color competition, more color set advertising.

Picture tubes. Just as real competition has come to RCA in the field of color sets, it's also coming this year in another field RCA has had all to itself—color picture

tubes. Three tube manufacturers are racing to set up facilities for the complex job of making color tubes. They are Zenith's subsidiary Rarland Corp., Sylvania, and major independent tube maker National Video Corp. They've all announced they'll be in substantial production some time in 1963.

Nearly every set manufacturer—major or minor—will be offering color tv lines in 1963. The last major holdout, Motorola, will introduce its color sets at midyear, climaxing a long and bitter battle with RCA over the dimensions of color picture tubes.

In 1961, Motorola announced that it was possible to build shorter, rectangular color picture tubes, and challenged RCA to abandon its deep round tube for a more modern shape that would permit compact television furniture. RCA insisted that the state of the art wasn't ripe and defended its 21-inch round tube as the finest which

could be made. Motorola, working with tube-maker National Video, then set out to engineer its own 23-inch rectangular short color tube for mass production.

Possibly as a result of Motorola's goading, RCA announced last spring that it would change over its tube facilities to produce a new version of its 21-inch round tube which would be six inches shorter than present models. The change was to have occurred in first quarter 1963. Late last November, after the new tube was well into pilot production, RCA abruptly sent it back to the drawing-board because of technical and reliability difficulties.

Motorola says RCA's tube troubles won't prevent it from entering the marketplace at midyear with its own line of color sets using its own color tube or "whatever else is available." The latter phrase describes the standard RCA tube perfectly.

16 tv set manufacturers now are marketing color receivers

These tv set makers are currently offering color receivers:

Admiral	Philco
Andrea	RCA Victor
Color Electronics Corp.	Sylvania
Emerson (Du Mont)	Transvision (kits)
General Electric	Warwick (Sears, Roebuck)
Magnavox	Wells-Gardner (Montgomery Ward, others)
Olympic	Westinghouse
Packard Bell	Zenith

These manufacturers have announced they will offer color during 1963:

Curtis Mathes Mfg. Co.	Motorola	Muntz TV
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In addition, Delmonico International has imported small quantities of color sets manufactured by the Victor Co. of Japan.

Price reduction needed. What of the future? To make color a real "mass medium," many people argue that a substantial price reduction is required. Color prices have remained static for several years—but the value has improved with better performance and reliability. Color sets still begin at about \$495 (list price) for a rather unattractive black metal-cabinet table model. Sears, Roebuck starts its sets at \$450 to \$480. Nevertheless, most color set buyers choose sets list-priced in the \$600-\$700 range.

With an increase to million-a-year set sales, some modest price decreases can be expected. But there'll be nothing like a major slash—no \$200 sets—so long as current complex circuitry and three-gun shadow-mask tubes are required.

There are other color receiver systems, but none seems to be under serious consideration at the moment to replace the present type.

The most durable system is the one built around the Paramount tube, also known as Lawrence tube and Chromatron. Paramount has a single-gun and a three-gun version, and claims greater brightness at lower cost. In the past year and

a half, engineers from all major U. S. set manufacturers have trooped through Paramount's New York labs, and looked at the tube—but none has signed up.

One set maker did take out a license for the Paramount tube—Japan's aggressive, young Sony Corp., which now has its engineers working on what may eventually become a portable color set. Then again, it may eventually become—nothing.

A new and reputedly low-cost projection color system, using plastic lenses, developed by Harries Electronics Corp. of Bermuda, has been attracting attention lately—but no working model has been developed, and it seems very far off at this point. There are some developmental tubes and circuits deep in other labs. But there seems to be nothing new or radical much closer than the horizon.

Japan no threat. There also seems to be little possibility of sharply lower priced Japanese-made color sets entering the U. S. market, unless something like Sony's portable comes into existence. There's no mass production of color in Japan because the domestic color market is poor, and color sets there still retail at well

above \$1,000. Shipping charges mount up, too, on bulky sets. Limited imports of Japanese color sets have been tried, with little economic success.

Thus color set prices won't move down sharply until that long-heralded major new invention which makes possible far simpler receivers. The growing color market may be expected to hasten the advent of such a development, but even the most rainbow-hued optimists concede such a scientific breakthrough is at least five years away.

You can, however, expect to see further improvements in the present type of color set, as sales curves climb upward. The next major change probably will be to the short rectangular tube—most likely in 25-inch and 19-inch sizes—in late 1964 or 1965.

Color is moving, at last. The outlook is good for expansion of the current modest boom—with sales of perhaps 750,000 sets in 1963 (compared with 6 million black-and-white in the same year), increasing to well over a million in 1964. By early 1965, color sets-in-use should reach the three-million point, and the climb after that may well be at the rate of 2 million sets a year.



Packard Bell '63 color model



New Andrea color set

Where color sets go from here

Here's a consensus of expert opinion of the near-future prospects in color television receivers.

- Sales of 600,000 to 800,000 sets in 1963, more than a million in 1964.
- 3,000,000 color sets-in-use early in 1965.
- More compact sets with 19-inch and 25-inch rectangular picture tubes by 1965.
- Modest price decreases with increasing production.
- No major new color tv receiver systems on the market for at least five years, and therefore no drastic price reductions can be expected.

Network spokesmen speak out on color

NBC

“There is no longer any question of building consumer demand for color programming; the problem is to meet it.”

CBS

“When, as and if advertisers are willing to absorb a reasonable share of the added cost of color, we will provide other programs in color.”

ABC

“Although the number of sets still is very small, we are prepared to increase our color programming when the public's interest in color warrants it.”

Network color programming expands

Three networks use color in '63; NBC to have 74% nighttime color, ABC in the spotlight with four color evening programs

Three big news items are sparking industry interest in network color programming: CBS, after a long hold-out, is making plans to re-enter the color race in the face of a dynamic and growing color audience; NBC is increasing its color program entries at rapid strides; and ABC has relinquished the waiting game and decided color is living up to its great expectations.

1962 marked a milestone, with all three networks showing active interest in color, and all three contemplating major advances for the '63-'64 season.

Only eight years ago, in 1954, CBS broadcast 46 hours, and NBC 68. Now NBC is approaching the

2,000 hour mark, and CBS is put in the position of rectifying its silent years in color, and promoting it for the future. ABC is definitely in with four regular programs, and the word is “expansion of color tv in '63 and '64.”

Color programming. Far more extensive than ever before, color programming covers a sweeping scope, virtually the full spectrum of audience taste.

Color tv is at a boom stage and color programming is making news all over the world. From the Pilkington decision to proceed with color in Great Britain . . . to Canadian Broadcasting Corp.'s plan to go ahead with color . . . to the prophetic rise of color program interest on U.S. networks.

Most talked about in the color industry during 1962 were ABC's four new color proteges, representing the network's long-awaited entrance into the color medium. Three out of four of the new shows are animated situation comedies: *Matty's Funnies*, *The Jetsons*, and *The Flintstones*. Each program is scheduled between 7 and 9 p.m.—early enough for

the children, but by no means for them exclusively.

Matty's Funnies stars Beany, a boy with a propellered topper, and Cecil, the seasick serpent, his constant companion.

The Jetsons depicts family life 100 years hence, while *The Flintstones* plays on family problems at the other end of time—the Stone Age.

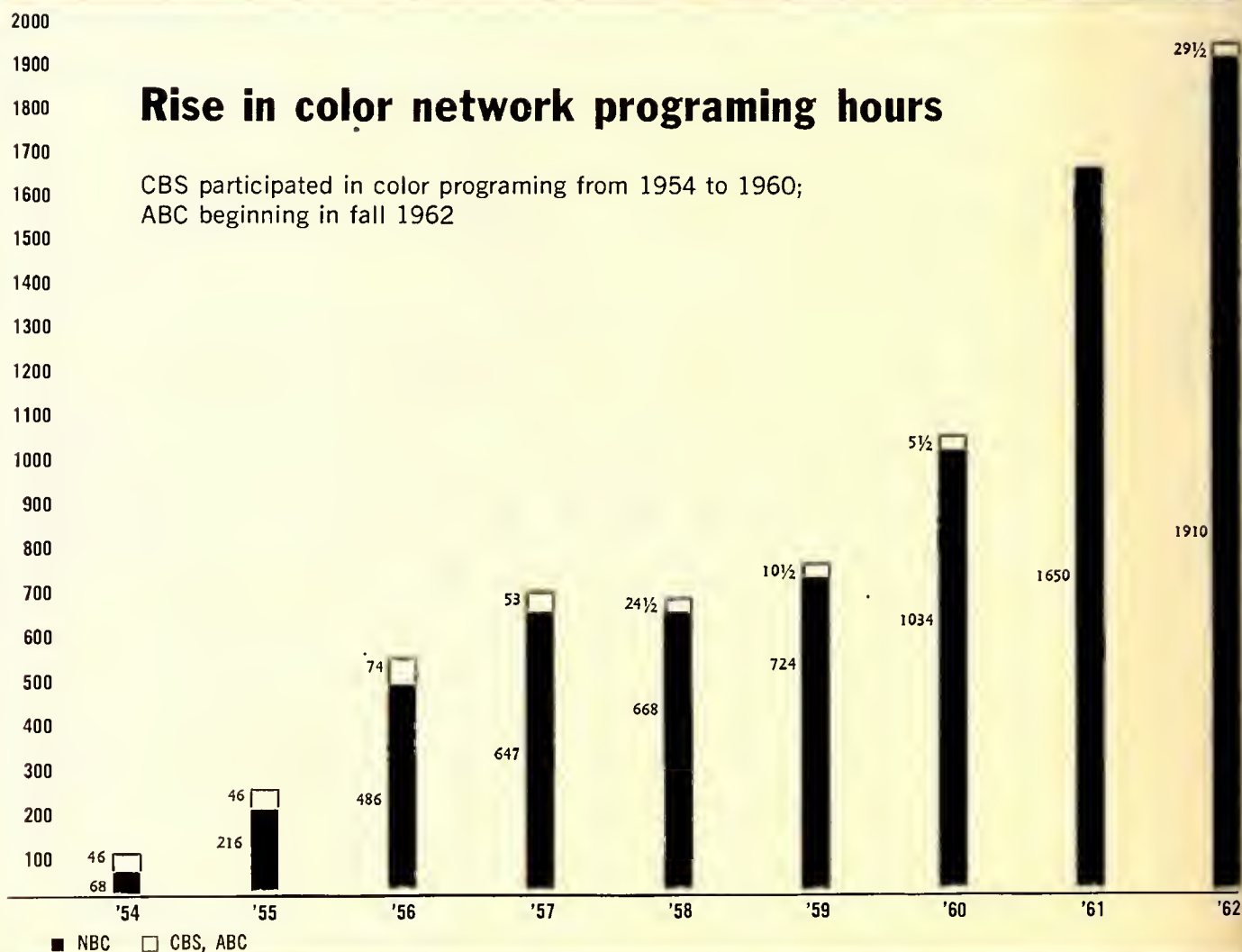
Regular feature films on *The Sunday Night Movie*, about half of which are in color, complete ABC's '62-'63 color program roster.

Color conscious. NBC has color from sign-in with *Continental Classroom* at 6:30 a.m. to sign-off with Johnny Carson's *Tonight Show*, 11:15 p.m.-1 a.m. The network's color schedule grows continually from program year to pro-

gram year, and even in between. By February, 74% of NBC's weekly nighttime schedule will be in color, compared to the present high of 68%. The overall rise will be due to a rescheduling on Monday nights. Beginning in February, the Monday night color movie will add two hours to the color schedule. Over the '61-'62 schedule, the increase in color prime-time hours amounts to 41%.

Hazel and Joey Bishop opened in color for the first time this fall season. The series of completely new programs in color is impressive: *The Virginians*, *Andy Williams*, the new *Jack Paar Show*, and *Empire*. Added to this are sports, *Dinah Shore*, and *Du Pont Show of the Week* series of specials.

Success with color. One example of the additional audience acquired by NBC's color is shown in the rating overthrow of a top-notch black and white program. Chasing and overtaking *Wagon Train* is perhaps more in fashion today with tv programers than it was in Wild West times. Having knocked out 26 competitors during its time period, *Wagon Train* has been one of the most popular shows on the air for five years. After relinquishing the program to ABC, the network felt that a new star in programing must be born for that prime time period. That star was *The Virginians*, in color. Of all the programs that have challenged *Wagon Train*, it is the only competitor to compare favorably. In nine of 11 national Nielsen



ratings compiled so far, *The Virginian* has scored ahead.

Empire, another NBC color entry in the fall, leads competitor *Hawaiian Eye* by 80% and has the highest TvQ rating of all the network's new programs.

The network's color schedule has been described as "a fully diversified schedule."

Special specials. If the adjectives "first," "only," and "special" set a program in the limelight, then CBS' color program, *A Tour of Monaco with Princess Grace*, deserves attention. Scheduled for one-hour broadcast on 17 February, the special is the one and only network color plan expected to reach fruition this spring—and the first one in approximately three years. Advertisers were asked to come in on network color plans in February and March for a nominal fee to cover the added cost, but only two firms accepted the offer: Ford and Chemstrand, who will co-sponsor the Princess Grace special.

ABC broadcast its first color special on Christmas Eve. With Yuletide trimmings and a generous serving of memorable songs, the program united Bing Crosby and Mary Martin and was televised to five ABC owned tv stations and those affiliates equipped to carry color.

During the year 1962, the NBC color specials went everywhere . . . flying into space with John Glenn, digging into the earth to discover the problems of the land for farmers—*The Land* . . . traveling to Japan to see western influences as shown in *Japan, East Is West* . . . reliving the life of Vincent Van Gogh, and following the events of Mrs. Kennedy in India.

Mr. Magoo's Christmas Carol, in December, was one of the network's last specials in '62. Mary Martin, appearing on both sides of the network fence, will play on NBC's *Peter Pan* in February.

News specials. *Polaris Submarine*, 19 December; *Projection '63*, 6 January; and an hour-long special on California are among the top NBC color news shows of the '62-'63 season.

Other news specials: *The 44th National Automobile Show* in Oc-

Variety in programs marks the 1963 net color schedule



NBC new "Andy Williams Show"



NBC high-rated "Empire"



ABC comedy "The Flintstones"



CBS' only 1963 color show "Grace in Monaco"

NBC leads the way

Programs of nearly every type are now broadcast in color. NBC features sports, variety, panel, and feature films. ABC adds to diversification with animated situation comedies. CBS plans a color month from mid-February to mid-March, too late one is definite.

ABC Sunday Night Movie





Miss Texas, Penny Lee Rudd

COLOR

(SINCE 1954)

ANOTHER PLUS

WBAP-TV

NB



DALLAS-
FORT WORTH

5

ALL LOCAL LIVE

tober, featuring the new models: *The Story of the Nile*, and *A Portrait of William Shakespeare*. Reportedly the news department really became enthused about color in 1962, jumping the number of news color hours from none to about 25.

Bridging the gap between NBC's specials and programs are the six Hallmark dramas shown throughout the season, with four scheduled for '63, and the Bell Telephone 10 big musical shows.

Color costs matter. As with many services and products, enthusiasm for color programming is shaded by financial considerations.

A major concern in three-way network color competition is the cost of AT&T color line charges. These are considered necessary by networks in order to insure clear color reception by stations throughout the country. Each station receiving color entails a cost of \$450 per month. The total cost to a network for one year is \$700,000. The question of *who* pays for it is what's important. The answer has a great deal to do with how stations, advertisers, and networks view color programming.

Recognizing that payment for such quality service makes color programming a money-losing business, NBC is willing to foot the bill alone. In essence the view is: "Sure, we're not getting help on this large cost factor for color programs, but we're pioneers in the field and we feel it will be a good investment in the long run. We also have a service to the great many people who own color sets, and when color reaches its peak we'll be recognized by viewers and advertisers alike as leaders in color."

The ABC TV network is charging the stations for the cost of their own lines, a second method which is still of no concern to the advertiser.

One network suggests that color won't work because advertisers won't pay for it. That is CBS, and it is now the only network that asks advertisers to share the expense. The fee represents only a small amount in relationship to the cost of the buys, but that is still more than the other networks

Net color program schedule '63

SUNDAY

NBC

3:30- 4:00 p.m.	Wild Kingdom
4:00- 5:00 p.m.	Shell's Wonderful World of Golf
5:30- 6:00 p.m.	Bullwinkle
6:00- 6:30 p.m.	Meet the Press
7:30- 8:30 p.m.	Disney
9:00-10:00 p.m.	Bonanza
10:00-11:00 p.m.	Du Pont, Dinah Shore

MONDAY

7:30- 9:30 p.m.	Monday Night at the Movies**
10:00-10:30 p.m.	Brinkleys Journal

MONDAY THROUGH FRIDAY

6:30- 7:00 a.m.	Continental Classroom
10:30-11:00 a.m.	Play Your Hunch
11:00-11:30 a.m.	Price Is Right
12:00-12:30 p.m.	Your First Impression
2:00- 2:55 p.m.	Merv Griffin
11:15- 1:00 a.m.	Tonight

TUESDAY

7:30- 8:30 p.m.	Laramie
8:30- 9:30 p.m.	Empire

WEDNESDAY

7:30- 9:00 p.m.	The Virginian
9:00-10:00 p.m.	Perry Como

THURSDAY

9:30-10:00 p.m.	Hazel
10:00-11:00 p.m.	Andy Williams

FRIDAY

8:30- 9:30 p.m.	Mitch Miller
9:30-10:00 p.m.	Price Is Right
10:00-11:00 p.m.	Jack Paar

SATURDAY

9:30-10:00 a.m.	Ruff 'n Reddy
10:00-10:30 a.m.	Shari Lewis
10:30-11:00 a.m.	King Leonardo
12:30- 1:30 p.m.	Exploring
3:30- 5:00 p.m.	Sports International
5:00- 6:00 p.m.	All Star Golf
8:30- 9:00 p.m.	Joey Bishop
9:00-11:00 p.m.	Saturday Night at the Movies*

ABC

SUNDAY

7:30- 8:00 p.m.	The Jetsons
8:00-10:30 p.m.	The Sunday Night Movie*

FRIDAY

8:30- 9:00 p.m.	The Flintstones
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SATURDAY

7:00- 7:30 p.m.	Matty's Funnies
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*Not all movies in color
**Starts 4 February

ALL EST

charge, which is nothing. The official network comment is "When, as, and if advertisers are willing to absorb a reasonable share of the added cost of color, we will provide other programs in color."

Thus, this is the color programming situation at the end of 1962: firm stands by three networks on three different decisions involving cost.

NBC plans. The NBC network has a great deal to say about color programming, all optimistic.

A network spokesman says, "The past year has been one of great accomplishment for all facets of broadcasting at NBC. There is no area that the network takes greater pride in than the progress made in color tv. There is no longer any question of building consumer demand for color programming; the problem is to meet it."

"Careful thought has gone into the selection of each color show in order to provide a well-balanced schedule."

"Balanced color programming means a schedule with color throughout the day, big color every night, and color throughout the weekend. It means a color schedule that will satisfy the myriad tastes of the present owners—and the people they invite to see color. It means a color schedule that provides the large and small budget advertisers with a color vehicle for their product. A balanced tv schedule must provide tv set dealers with plenty of opportunity for demonstration and finally, color tv, like all tv, must fulfill its potential by enlightening and educating, as well as entertaining."

NBC claims that the color program schedule has been enthusiastically received by advertisers which have shown contract interest. If it weren't for color programming, the network says, Kodak, the National Automobile Assn. and Shell, among others, would not have come to NBC, nor might Bell, Hallmark, and Kraft stayed with the network year after year.

To keep pace with the upsurge in demand for color programming, NBC is colorizing its largest studio in New York's RCA building. Plans are also concluded to colorize

Studio 6A, raising the total of network color studios to 11.

The CBS stand. At this stage of color's development, the network thinks it should concentrate program efforts and expenditures on shows seen by 100% of the tv audiences.

The belief is that color programming will add new dimensions to network tv and increase its value as an advertising and sales medium. But, claims CBS, faith and hope should be tempered with practicality unless sound business practices are ignored. Content to play the waiting game, CBS says that decisions to jump ahead by other networks are based on "emotion and wishful thinking."

At the close of '62, after eight years of color broadcasting, only 2% of homes in the U.S. have color receivers, it points out. "With the possible exception of the secret ingredients of Coca-Cola syrup, it is hard to think of anything besides color television which has had so much promotion based on so little fact."

Yet, despite these admonitions, CBS is trying to organize color shows. The network is in the process of planning a color month, from 17 February to 19 March of 1963. A total of 12 hours of programming are up for the taking by advertisers willing to pay a surcharge amounting to about a 4% increase in rate. Programs involved included drama, six hours; variety, three; comedy, two; panel, one; and special, three. At the end of 1962, two advertisers agreed to sponsor the forementioned color special on Princess Grace.

The network will continue to update its technical facilities, keeping them ready to originate color programs on short notice. But CBS believes it is right in postponing any major or regularly scheduled program at the stage reached in color broadcasting by the end of 1962. The newly-enunciated policy will undoubtedly effect the far future as well as '63-'64 plans.

The ABC outlook. ABC is the middle-man in the speculation argument. NBC speaks of "ambitions," "plans," "adventure," and

"impact" with color; CBS claims that present indications on the future of the network's color programming are not encouraging. Cautiously experimenting in the dimension, ABC says it is "watching the barometer of public and advertiser acceptance."

ABC has been constantly searching for new ideas in programming and technology in an effort to establish a rigorous and competitive service for the viewing audience, a spokesman said.

The network started broadcasting color programs in September because it wanted to train personnel and gain experience in colorcasting. Over 40 affiliates have been broadcasting the programs, the network reports.

"We are looking forward to an expansion of color telecasting on the network in the 1963-'64 season," says Leonard H. Goldenson, president of ABC-Paramount Theatres, Inc.

Program studies. Studies by ARB on color programs in Omaha last spring, show that color programs are viewed much more heavily in color homes than black and white homes. Three tv stations and 349 tv diaries—173 for black and white and 167 for color—were the ingredients of the study. The results were an excellent showing for color program tune-ins.

The facts of the study pointed out:

1. Evening programs in color have nearly twice the ratings in color homes as in black and white homes. Behind the substantial advantage achieved on the average by color programs in color homes, individual program advantages ranged from 38% to 160%.

2. There is no evident relationship between the type of color program and the rating it enjoyed in color homes.

3. The black and white programming of a station carrying color programs also rates significantly higher in color homes than in non-color homes. The implication seems to be that a color station establishes a viewing pattern in color homes which carries over to its black and white programming as well.

Local color shows aid spot clients

Local stations progress, aided by catalog of in-color movies, cartoons, syndicated fare, spells boom

High-rated color programming is not a network specialty. During 1963, there'll be as much, and often more, local color programming in major markets as there is on all three networks.

Local color starts with traditional "special events"

Annual color event at WFIL-TV, Philadelphia, is coverage of New Year's Day "Mummers Parade" with its costumed marchers. WFIL-TV has been in local colorcasting act since 1953; now carries over 20 hours of local color per week

New York's independent WOR-TV, for example, takes considerable pride in pointing out that its percentage of color program hours weekly (29%) is almost the same as that of color-oriented network flagship WNBC-TV (30%), thanks largely to multi-run colorcasts of feature movies.

Chicago's independent WGN-TV has much the same story to tell. During 1962, with no network service, WGN-TV televised some



Syndicated color film series growing



"Cameo Theatre" reruns are in color



NBC Films' "Danger Is My Business"

SPOT ADVERTISERS seeking local exposure in filmed-for-tv color series, either off-network reruns or syndicated live-action shows, face limited choice now. More color series ("Bonanza," "Laramie," etc.) will eventually go into rerun after network exposure and choice will grow. ITC, Sterling, Flamingo, NBC Films, Bill Burrud, Banner, UAA, MGM and Official are among film firms offering new or rerun color film series to stations (apart from cartoons).



MGM's color-filmed "Northwest Passage"

1,700 hours in color, relying on a mixture of colorcast sports, local programming and syndicated programs and features.

Network affiliates don't always take their color cues from network headquarters in New York.

Many colorcasters. Philadelphia's WFIL-TV, a basic ABC affiliate, naturally carries ABC TV's limited color program schedule. But WFIL-TV has been in the local colorcasting act since 1953, and now carries more than 20 hours of local-level color each week. About half of this is color film; the rest is WFIL-TV-produced.

The list of stations active in local color programming goes on and on—WLV-TV, Cincinnati, a color pioneer which carried over 40% of its schedule in color during 1962; WBAP-TV, Fort Worth-Dallas,

which has colorcast all its local live shows since the fall of 1960; WHDH-TV, Boston, one of the few major-market stations which can claim that it's been colorcasting ever since it went on the air; WFGA-TV, Jacksonville, whose entire plant was built for color and whose *Christmas Symphony* special with the Jacksonville Symphony Orchestra is an annual color highlight; WNEM-TV, Saginaw-Bay City-Flint, which recently staged a color promotion with local RCA dealers whereby window-displayed sets were tuned to colorcast post-1950 movies (from Seven Arts) on the tri-city station.

There are lots more. As early as the spring of 1960, KMTV, Omaha, televised a full day's programming in color—17 hours—as the topper in a week-long "Spring

Into Color" promotion; local eye-stoppers in Minneapolis-St. Paul are KSTP-TV's pair of "color cruiser" mobile units, each 35 feet long and able to house full color remote facilities; WNBQ, Chicago, counts more than 15 local advertisers currently using color commercials on the station, with most of them produced on color tape by the NBC-owned outlet; WTMJ-TV, Milwaukee, not only has a daytime series, *What's New In The Kitchen*, which can claim to be "the oldest tv cooking show in the U.S.," but regularly airs it in color; WGAL-TV, Lancaster, Pa., has now become the only U. S. tv station receiving a color tv ad budget from Hershey Chocolate—it's used for a color spot campaign for a Hershey-owned hotel in the station's colorcast movie features.

Lure spot advertisers. Local-level color programming is designed to attract spot advertisers. From the viewpoint of the national-level client, local color shows offer a chance to reinforce the impact of network color and to pinpoint special market situations. From the viewpoint of the regional advertiser or the local tv client, local color shows offer the only practical way to get into color tv.

When you talk about the top-rated buys in local-level color programming, you are largely talking—with the exception of some local specials and seasonal sports—of color feature movies.

There's a good reason for this. Live network color programming has little or no syndicated rerun potential. Few stations are equipped with colorized tape playback facilities, and good color kinescope prints are still in the experimental stage. There are some well-rated color film programs on networks—*Bonanza*, *Laramie*, *The Flintstones*, etc.—but these are still in first-run play, and won't be available as local-level color reruns for now.

Agency timebuyers have a wide choice of spot availabilities in rerun packages which have had successful network exposure, but practically all of them—particularly the shows with the best rating

track records—are black-and-white film series.

What's left, apart from features?

Program types. Several syndicators are offering color film shows, but for the most part these fall into the category of cartoon packages (which attract loyal moppet audiences but are hardly nighttime program vehicles) or true-adventure or action-adventure film series which have only moderate star values.

There is, of course, the area of locally-produced color shows—day-time programs, sportscasts, news, weather shows, modest-budget variety programs, shopping programs, and occasional local blockbuster specials centering on major civic events or holidays.

Such programs pull a strong oar in the local rating regattas. But, more often than not, their time periods put a ceiling on maximum potential audience, and station program budgets (and local talent availability) put an outside limit on their name values.

Thus, the big-name color feature film plays a primary role in local-level colorcasting, and in providing spot advertisers with a strongly-rated vehicle to attract prime-time family audiences.

An interesting, if somewhat ironic, fact is that the widespread use of color in feature movies is a post-tv phenomenon. In the days before tv began to cut deeply into the movies' box office figures, a picture filmed "in Glorious Tech-

nicolor" was something of an event. With the sharpening of tv competition, Hollywood and the movie industry began to turn to tv's then-weak points—color, wide-screen processes, all-star casts.

Color movies big. Now, the very color movies which were launched against tv are playing the local color tv circuit—with considerable rating success.

Something of a landmark in local-level color tv was set on the night of 20 June 1961 in New York City. That was the night on which WOR-TV locked horns in prime time (9-11:15 p.m.) with three network flagships and the city's independent stations to televise—in color—a blockbuster post-1950 picture, hand-picked from

Most new tv cartoon packages are filmed in full color



Made-for-tv cartoon series—from King Features, CBS Films, Trans-Lux, Jayark, etc.—stress color filming



New King Features *Popeye* series picks up, in color, where filming of Warner theatrical cartoons left off



Direct transition from color newspaper comic strip to color-film tv series can be seen in *Beetle Bailey*

Feature films in color are to local television stations



"Big Preview" pulled big local color rating

In June, 1961, prime-time movie showcase was launched by WOR-TV, N. Y., with colorcast of "The High and the Mighty," a film seen by 50% of color homes in N. Y. area



Warner Bros. color features are popular buys

Typical of Hollywood-made color features sold to stations by Seven Arts is WB's "East of Eden" (James Dean; Julie Harris) produced in 1950s. Color print cost has dropped

Seven Arts Associated's list of available color movies.

For admen who may have forgotten the figures, this was the result:

A special Trendex study in New York's color tv homes was made. The movie, "The High And The Mighty" starring John Wayne as the headliner of a strong cast, was seen that night by no less than 50% of color-tv-owning homes in the New York area. It clobbered the network competition.

The novelty factor of watching recent Hollywood movies in color on tv has somewhat worn off, but the ratings continue to be strong in many markets—particularly in color tv homes.

Although most major film distributors are now attempting to forge closer informational links between themselves and the agency-advertiser circuit, the average adman (and, certainly, the average timebuyer) has only a foggy notion of the over-all picture in color feature films.

Feature film basics. Here, then, are some basic facts on features in color for advertisers who are using spot color campaigns:

According to Broadcast Information Bureau (an independent organization which publishes the in-

dustry's best-known tv film-buying catalogs and data services), there are a little more than 10,000 feature films available to the tv market. This includes everything from major features only a few seasons old to ancient product which has little more than museum value.

Of these 10,000-plus features, about 1,200 tv-available movies are in color. This represents about 11.5% of the grand total. However, the majority of what's available in the way of color movies is of post-1948 origin.

The huge libraries of pre-1948 pictures are largely black-and-white. The Paramount backlog handled by MCA-TV, for example, has only about 38 color movies out of some 700. The pre-1948 Warner backlog of several hundred pictures has only about 25 in color.

Post '48 catalogs. In the post-1948 catalogs, things are different. Having selected its post-1948 Warner movie product with an eye to color in the first place, Seven Arts Associated now offers—at a reduction in color lab costs, incidentally—nearly 51% of its features in color, as well as black-and-white. Somewhere between 20% and 40% of the post-1948 groups being offered by MGM-TV consists of color-filmed movies. About 25-

35% of post-1948 features sold by Screen Gems, United Artists, Lopt Pictures, Twentieth Century-Fox (the off-network runs of 20th-Fox pictures which have played NBC TV's *Saturday Night At The Movies*), Jayark, Allied Artists, and a few other key distributors is in color.

Color prints of movies are noticeably more expensive than black-and-white prints, although the price has dropped gradually as tv sales volume of color movies has increased. In general, color feature prints cost anywhere from two to four times more than a monochrome print of the same feature.

Whether this cost is passed along to advertisers (in terms of special program charges added to a time availability, or by other method), or whether it is absorbed by the station as part of its color development costs is something on which there is no hard-and-fast rule.

Syndication. In other local-level syndication areas there is only a limited selection of color-filmed live-action programs. Key items: Sterling Television syndicates 78 half-hour episodes of *Adventure Theater*. Independent Tv Corp. has *Best of the Post* (26 half-hours) and *Golf Tip of the Day*

what color specials are to the national television networks



Star values are strong in post-1948 features

MGM-TV's "Summer Stock" (Judy Garland, Phil Silvers, Hans Conreid, Gloria de Haven) can be bought as color feature. Screen Gems, Allied Artists, etc., also offer color



Color adds impact to features on local tv

A strong post-1950 movie, such as "Don't Go Near The Water," will pull hefty ratings in black-and-white tv homes but will have long-term residuals as color tv base grows

(195 five-minute capsules) in color. Flamingo Films has 96 color episodes of *Stars of the Grand Ole Opry*. NBC Films has *Danger Is My Business* (39 half-hours) and *Cameo Theater* (26 half-hours). Bill Burrud Productions has a trio of color film series, each dealing with true adventure and each having 39 episodes. Banner Films has a color oldie, *Judge Roy Bean*, and United Artists has *Cisco Kid* (26 half-hours) and *Keyhole* (52 half-hours). Official Films has 14 color episodes of *Sir Lancelot*. There are others, but not many.

Most of the new-program excitement in the syndication field, as far as color is concerned, is linked to the booming field of cartoon series. Among new cartoon series, color is a rule, rather than an exception—a fact spot advertisers wishing to reach tv's young viewers would do well to keep in mind.

King Features, for example, picked up where the one-time theatrical-release *Popeye* cartoons left off, and now has 220 new *Popeye* cartoons in circulation. All are available in color. The same firm, which sells color versions of its cartoons to about 10% of its station customers, is also marketing a trilogy of new cartoon packages—*Beetle Bailey*, *Barney Google &*

Snuffy Smith, and *Krazy Kat*. Again, all are in color.

Trans-Lux's *Felix The Cat* is color-filmed. So is Jayark's *Bozo's Cartoon Storybook*, Sterling's *Captain Sailor Bird Cartoons*, CBS Films' *Deputy Dawg*, Official Films' *Spunky and Tadpole*, FIC's *Diver Dan*, Teledynamics' *Out of the Inkwell*. Such other moppet-appeal cartoon series as *Clutch Cargo*, *Mr. Magoo*, the Hanna-Barbera cartoons, *Dick Tracy*, *Davey and Goliath* are filmed in color.

Those, then, are the types of programs available on color film to stations—features, rerun color film series, cartoons—which can be augmented by local live color shows. And those, in turn, are the basic color program vehicles which will be offered by stations during 1963 to spot-level advertisers.

Rapid rise. Speedy development of local-level color and steady increase in local color program hours have been possible only because many local broadcasters have been strongly behind color since the mid-1950's. Local stations began color experimentation, in many cases, several years before network color programming started. Some stations were built for color within two years of FCC's approval of the

RCA-developed system.

Well known for successful local colorcasting (in addition to stations mentioned earlier in this report) are such stations as WAVE-TV, Louisville; WRC-TV, Washington; KTVU, San Francisco; WSAZ-TV, Huntington, W. Va., and WWJ-TV, Detroit. WAVE-TV, Louisville, and WBAL-TV, Baltimore, are choice examples of stations with new plants equipped for all types of local-level color—live, tape and film.

Local advantages. Generally speaking local color-equipped stations stress colorcasting because:

1. Color brings added local prestige and identifies the station with a new advance in mass communications.

2. Color attracts non-network clients because regional and local advertisers see color tv as an increasingly useful merchandising tool.

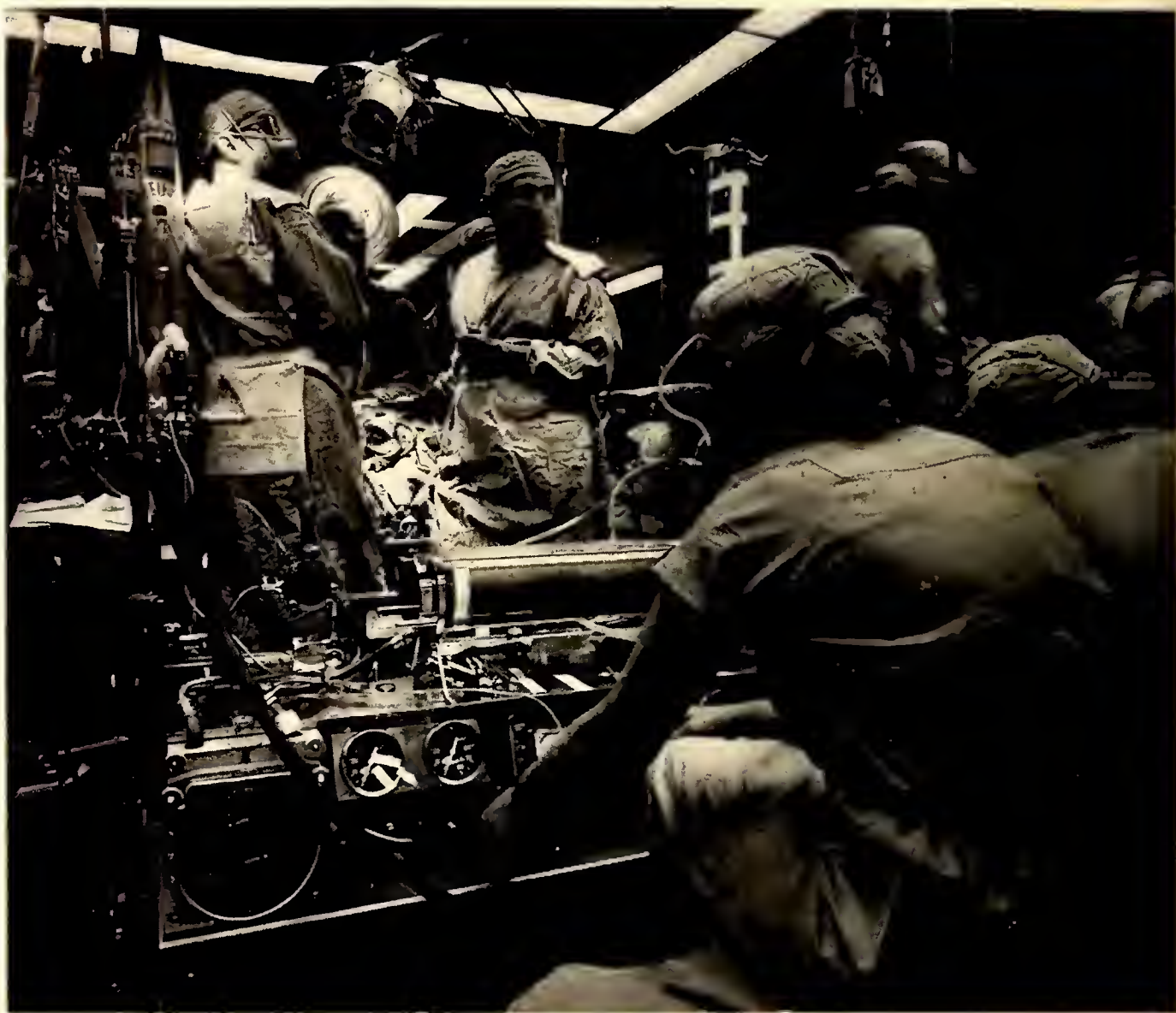
3. Higher local-level program ratings result from color programs.

4. Local retail color promotions help build strong viewer image of a station, and also create excellent relations with merchants—which in turn develop new tv spot business.

5. Stations like other businesses, can't stand still—and color represents a new frontier.

In Chicago

...the 305-acre Medical Center District comprises \$270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



In Chicago—WGN Television

*originates more color programming
than any other station
in the nation!*



— the most respected call letters in broadcasting

WGN IS CHICAGO

An advertiser's viewpoint

Amory Houghton, Jr., pres., Corning Glass

Regretting that Corning's commercials had not been seen in color on the Lincoln Center opening telecast, Houghton recently cited their impact at plant and civic showings, making these remarks about color tv:

"I cannot help but feel in looking back at what we did vs. what we could have done that color television provides perhaps the most promising advertising medium this communications-mature country of ours has ever seen.

"I've asked our advertising people if black and white television was the last major advance over radio as a communications medium, what next . . . and have come to the conclusion that it will be perhaps not a revolution but an evolution into color.

"It is possible to do a job with color that we have never been able to do before. It is one of the most terrific media of the future for Corning Glass Works or any company."



What's new in color commercials?

Advertiser use of color increases as technical advances cut costs and impact is shown to be double

By Wallace A. Ross

There is universal respect among advertisers, agencies, and production companies for color's proven ability and exciting promise for

television commercials. However, there exists a striking contrast in attitudes about using color now.

A personal year-end survey has uncovered some pertinent material on advertiser and agency attitudes and involvement, production company activity, cost factors, new processing techniques, top-rated color commercials, and impact studies.

Approximately 30 prominent advertisers are

Network advertisers who use color spots regularly

A.C. Spark Plugs
American Tobacco
AT&T
Buick
Bulova
Carnation
Chemstrand
Chevrolet
Chrysler
Douglas Fir Plywood
Du Pont
Florida Citrus
Ford
General Mills
Hallmark
Heinz
Hertz
Ins. Co. of N. Amer.
Kodak
Kraft
Liggett & Myers
P. Lorillard
Mohawk Mills
Pgh. Plate Glass
RCA
Reynolds Metals
R. J. Reynolds Tobacco
Scott Paper
Shell Oil
Sperry & Hutchinson
Wheeling Steel

now, or shortly will be regularly scheduling color commercials in nighttime network color programs. They include such advertising titans as AT&T, Chevrolet, Ford, Kodak, Kraft and RCA, all of whom are almost totally colorized—even to the extent of continuing

to use color spots in summer black and white film replacements. The various tobacco companies, several leading fiber fabricators, and other automotives give the list a very blue chip quality. (See box)

On the other hand, the major package goods marketers—P&G, Lever, General Foods, Colgate, American Home, and their agencies—have shied away from color despite its acknowledged contribution to package identification because the color audience still represents only 2% of the total home receiver potential. Said one of these companies: "We are not in tv for the exercise."

But breaching of the one million color receiver mark plus increased color programming (which has been suddenly projecting advertisers into color receivers at no additional cost in time or program charges) has a number of prominent abstainers taking a new look at their position on color.

Technical advances in color film stock and in methods of producing quantity black and white prints from color negatives plus a drop in production and processing costs are added factors.

Advertiser attitudes. Advertisers do like to see their products in color. They appreciate the prestige factors in "coming up color." They like to stay ahead of the game and certainly do not want the competition to get even the slightest edge by going to color first. They probably *would not* pay any realistic extra charges for telecasting either color programs or commercials until receiver circulation justified the added expense, but they accept current accommodations gratefully. They initiate most of the interest in colorizing their commercials.

To a certain extent, Jack Izard, ad manager for Chevrolet, reflects the prevalent feeling that "color has a new, important dimension to add to the total impact of commercials. When Chevrolet went to color in 1957, we were striving for the highest production values in the show itself. To be consistent, we felt that the viewer with a color

set should be offered the same excitement in our sales message."

Chevrolet's agency, Campbell-Ewald, undoubtedly is equally enthusiastic after having produced over 200 color commercials for their client. Florida Citrus Commission, a new client, is taking the color plunge immediately, with daytime color participations set for NBC's *The Price Is Right*. Another C-E client, Delco Division of UMS, after previous experience with color, is presently preparing commercials for both television use and for large-screen advertising in over 1,000 theatres.

The subsidiary uses of color commercials for public relations, sales meetings, and other media were pointed out by Amory Houghton, Jr., president of Corning Glass Works, when he addressed TvB's 15 November luncheon meeting. Although telecast by CBS TV in black and white, Corning's commercials during the Lincoln Center Opening program had been produced in color. Widespread distribution of these institutional messages at Corning plants, sales agencies and at civic functions has realized further benefits for the company.

One overwhelming governing factor about color is that the fullest utilization of its attributes are what make it most attractive to advertisers . . . and this tends to bring about added production values that lead to increased costs. Everyone along the line thinks bigger and the result is often a one- or two-minute masterpiece. Among recent award winners at the American TV Commercials Festival, color commercials for AT&T, Kodak, Chevrolet, Winston, and others have been particularly well received.

Agency interest. Agencies which are heavily involved with color continue to be J. Walter Thompson (RCA, Kraft, Eastman Kodak, Ford), N. W. Ayer (AT&T, Insurance Co. of North America), Doyle Dane Bernbach (Chemstrand, General Mills, Colombian Coffee Growers), and—to a lesser extent—Foote Cone & Belding (Hallmark, Clairol).

Lennen & Newell (P. Lorrillard), Esty (R. J. Reynolds), BBDO (du Pont, American Tobacco).

JWT has been an exponent of color since 1953 when the agency decided to "make things happen in color" and began testing. In mid-summer of 1953, the first *Kraft Theatre* was telecast with commercials in color. Kraft has been completely colorized since 1956 and has even used color spots in black and white filmed summer replacement shows. Ford's color activity began in 1955 with its Star Jubilee special and the weekly *Starline* program. The agency feels that, apart from its ability to highlight styling and contribute to backgrounds, color enables Ford "to reach to the greatest extent every segment of the car buying public, even those who seldom watch television."

For Eastman Kodak and Aluminium Ltd., the Thompson agency began shooting color footage as early as 1955-56 for both tv and industrial film purposes. The agency has recommended color to the Brewers Foundation for its big tv musicals, to Lever, Chase & Sanborn, Chesebrough-Pond's and other clients.

By 1961, with the *Ford Show*, with RCA on *Bonanza*, Beechnut and Nabisco on the *Shirley Temple Show*, Kraft on *The Perry Como Show*, JWT was accounting for four of nine evening color programs on NBC. In each of the last three years, the agency has produced in the neighborhood of 600 minutes of color commercials.

Last year, Ford did not use color commercials because its program, *Hazel*, was in black and white. This year, with the program now in color, Ford is once again selling in color.

No concession. Neither Ford nor its arch rival Chevrolet are willing to concede even the slightest edge in advertising potential. Since Chevy picked up Dinal Shore in color in 1957, Campbell-Ewald's color commercial production has jumped to where it now totals 75% of its total. The agency feels that within five to 10 years all tv will be in color. The feeling

is that the color dimension adds immeasurably and the added production cost is negligible, especially since color taping for commercials can be fitted into the production pattern of program taping. 50% of C-E's commercials are videotape, and each spot usually gets four plays on the network.

N. W. Ayer believes in and con-

sistently encourages its clients to advertise in color. AT&T's *Bell Telephone Hour* and *Bell Science Series* have used color spots since their inception. Now, about 80% of all Bell commercials are color including many of those furnished by its long lines division for regional use. Ayer's Insurance Co. of North America client is the first

Production costs for B&W, color spots

This estimate does not include talent costs, and was prepared for SPONSOR by Allan House, account production supervisor, Filmways, Inc.

Typical specifications

Assume that storyboard calls for den or hunting room setting at open and close, with exterior field scene insert.

Elements	Black & White	Color
Pre-production	\$ 400	\$ 400
Studio and crew	1,375	1,375
Sets and props	2,000	2,200
Location and crew	1,800	1,800
6,000 ft. raw stock (processed through daily rushes)	780	1,600
Completion		
Optical negative	400	800
Fine grain master	100	200
Editing	360	360
Recording and mix	300	300
Answer print in 16mm	9	21
	\$ 7,524	\$ 9,056
Approximately 33% markup	2,500	3,000
Total production cost (approx.)	\$10,000	\$12,000

Analysis

In this instance color represents an 18% increase. However, the normal ratio would be closer to 20% and more complex optical effects could bring it up further.

Basic cost differences occur in film stock and processing. Black & white raw stock is figured at 13 cents per foot versus 30 cents for color. Editorial costs are the same, but the optical negative and fine grain master positive for color are also double that of B&W and a color print in either 35mm or 16mm is also double.

Production differences for a quality commercial are minimal, except that meticulous attention to color detail is needed.

Scenes from four award-winning tv color commercials

The increasing number of color commercials on television and the natural emphasis on quality by advertisers led officials of the American TV Commercials Festival to pick the four commercials pictured here as product category winners at the 1962 Festival.



Eastman Kodak, "Turn Around"



AT&T, "Gee But It's Great to Phone"

Winston (R. J. Reynolds), "Match Covers"



Chevrolet Corvair, "Swamp"



in its field to advertise in color, having bought participations in NBC's *Saturday Night at the Movies* and ABC's Sunday network movie.

Ayer's big auto client, Plymouth, while it didn't program color this past year, is presently shooting about 20% in color with an eye toward additional theatre advertising and promotional use. Other color-conscious clients like Sealtest and Whitman's have sponsored special offerings in color. Right now, several additional clients have been inquiring about colorizing because they are not content to put black and white spots into programs they sponsor which have been added to NBC's color schedule.

Burnett clients inquiring. The Leo Burnett Co. also advises that clients such as Kellogg's and Philip Morris, which had been placing b&w spots in shows which had been colorized, are inquiring about color for their commercials. Until about six months ago the agency had not been recommending color on the basis of low receiver circulation, but a combination of being able to obtain quality black and white release prints from color negatives and the generally heightened interest in color has changed the agency's position somewhat.

Doyle Dane Bernbach has been extremely active in color for the past six months, largely because its new client, General Mills, has been producing color advertising for its two color programs. The agency expects color's proportion of its production to jump to 30% in the 1962-63 season, almost double that of the past year. Actually, color commercials for Chemstrand have been winning awards since 1958 and the current campaign for Colombian Coffee has all been in color. While the agency recognizes that color production does involve much more effort and deadlines are tougher, it is recommending it and finds that clients want it.

BBDO went to color briefly with du Pont as far back as 1953 but has only used it sporadically since then, and only now, with the *du Pont Show of the Week* having been colorized by NBC, the agency



COLOR

AVAILABLE NOW—THE NATION'S FINEST FACILITIES FOR LOCAL LIVE **COLOR** TELEVISION!

Already the largest television operation in the Northwest, KSTP-TV has added, in the last year, more than 24,000 square feet of modern facilities designed exclusively for color television production.

This includes a studio accommodating 400 people with the most advanced stage facilities ever constructed for continuous, live color programming which may be viewed on built-in color monitors.

By once again taking the initiative, KSTP-TV continues to demonstrate its leadership in this fast-moving industry . . . another reason why it continues to be "the Northwest's first television station."

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

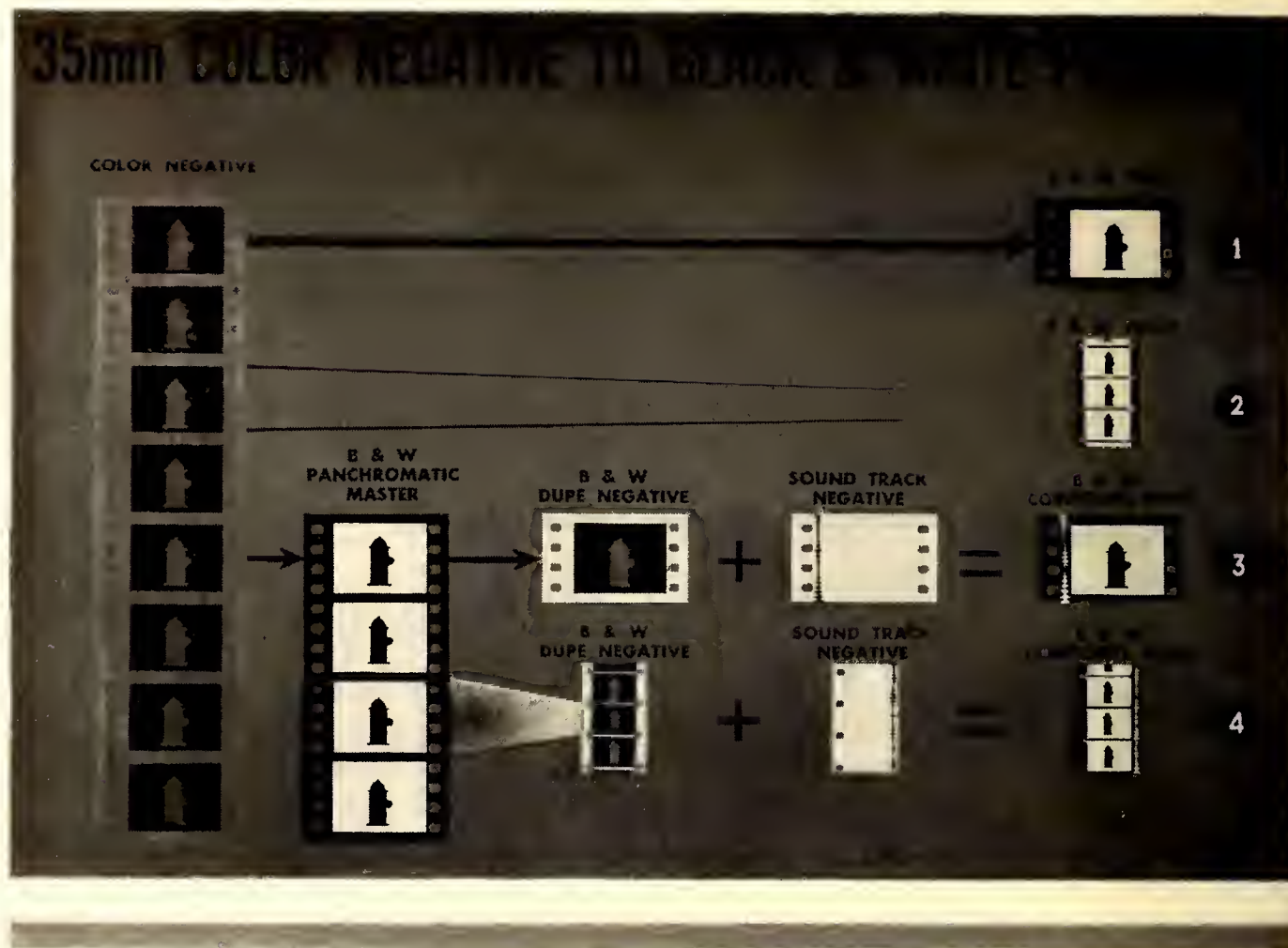
KSTP-TV

100,000 WATTS • NBC

MINNEAPOLIS • ST. PAUL

CHANNEL

5



has begun to produce a number of commercials in color for the same client. Generally, there will be one color commercial per show during this season, with the agency testing color's ability to show off du Pont's fibers, building supplies, and other products to advantage. One other significant color effort, the Lucky Strike *Remember How Great* special of 1961, produced an award-winning series of color spots at that year's American TV Commercials Festival. The agency also, of course, represents Corning Glass, whose president's color opinions are stated at the beginning of this story.

Other principal agencies report that they are experienced and equipped to provide color commercials whenever clients request. Those with package goods accounts and clients who buy one-minute wild spot markets and daytime participations have not wanted to recommend color investment. The me-

chanics of the medium do not encourage color for moving in and out quickly or for broad coverage. They point out that while it may be economically sound for an auto maker to try to influence the less than 2% of the populace with color tv receivers, it is not sound for the seller of grocery shelf items.

Ultimate key to agency attitudes, however, is the client's attitude and there is an increasing feeling evident among advertisers that their products should be identified to their very best advantage regardless of all other factors.

Technical developments. Although most color commercials have been designed for network telecast on a one to four time basis, new developments offer the assets of further black and white distribution for the spot market at reasonable cost and little delay without sacrifice of original production quality.

An Eastman color film negative, in use only since July, is providing sharper, less grainy, and better contrasted color film that telecasts better in both color and monochrome. More significantly, an improved panchromatic master positive stock now allows for high quality multiple black and white release printing from the color negative at negligible cost and minimum delay.

Color film's built-in cost factors and processing delay have until recently been a deterrent of sorts to advertisers who have to meet air deadlines and who are exceedingly cost-conscious in light of high talent residual obligations. At one time, it actually was the practice to expose both a color and a black and white negative in order to get satisfactory prints in both. And the processing delay for color was as high as 30 days.

Today, with a cost increase for color production and processing

Technical improvements in color film give commercials more quality, reduce costs

Improved color and pan master film stock provides broader advertising coverage by using less expensive black and white quantity prints made from original color negatives.

1. Color negative can be printed as a 35mm black and white print. 2. . . or reduction printed to give a 16mm black and white print. 3. Or from the color negative, a panchromatic master is made to give the proper black and white tone rendition. Then a 35mm dupe negative is prepared. From it and from a 35mm sound track negative, black and white composite sound and picture prints are made. 4. . . or from a 16mm dupe negative and a 16mm sound track negative, 16mm composite prints can be made.

Courtesy of Audio Productions

averaging between 20% and 30% more than black and white, the amount in round figures for a quality minute commercial is only an additional \$1,000-2,000. Processing time has been cut down to two weeks and can be cut to a week if premium prices are paid. Additionally, with quality b&w prints from color negative costing as little as \$75 for the pan master plus \$9 or so per release print, broad market coverage is facilitated.

Already selling twice as much color negative stock for programs and commercials as a year ago, Eastman Kodak, according to D. E. Hyndman, v.p. of its professional motion picture department, plans to introduce a new 16mm internegative printer that will shorten the lab process and costs for 16mm color prints even further.

Developments in color videotape parallel those for film. Jerry Madden, director of NBC's TeleSales

unit, advises that production cost factors are now as little as 2-3% higher than for black and white. Better tubes and circuitry plus the new, improved film stocks have enabled NBC to develop a color kinescope, direct from electronic cameras to film, that will allow advertisers widespread subsidiary distribution of their color spots.

Film house observations. "A good color commercial is much more than a properly exposed negative," notes Matt Harlib, who has produced numerous Kodak and RCA color commercials at J. Walter Thompson. "Of course, each cameraman brings his own inclinations to color photography, but knowing how to follow through and obtain outstanding color corrected prints is a key factor . . . and experience helps, particularly when trouble is encountered. Some production firms, naturally, have developed more than others in this

respect," Harlib feels.

Actually, color production has accounted for not much more than 5% of total even at such leading film companies as Audio, Filmways, MPO, and VPI, and most of it has been for the key group of advertisers who are heavily involved with color. Up and coming firms like Tele-Video report a recent upsurge in color work, but this partly reflects the general business growth they are experiencing. Animation firms such as Elektra, Pelican, and Pintoll get calls for color frequently because the step from b&w to color inking and painting is not a large one.

Of course all established film firms have been producing some color commercials and a great deal more industrial color films for years. Morton Dubin, account production supervisor for MPO, keynotes the general impression that color activity will increase in a snowballing fashion rather than by modest annual percentages once receiver circulation justifies more advertiser interest. MPO's new major production facilities include provisions for increased lighting, air conditioning, and construction facilities in expectation of added color work.

Measuring impact. "*Seeing the commercials in color was the same as shopping in a store*"—housewife interviewed for 1960 Crosley Survey.

At least seven surveys during the past half-dozen years have left little doubt about the added impact and persuasiveness of color commercials. Most frequently cited are the 1960 survey made by Burke Research of Cincinnati for Crosley Broadcasting, Schwerin Research testing for RCA Victor Appliances in 1956 and 1957, and an ARB survey in Omaha in May 1962.

Crosley study. A comprehensive study of ratings was conducted by Burke Marketing Research, Inc. for the Crosley Broadcasting Corp. This analysis included more comprehensive data on impact and persuasiveness.

The Crosley survey (see chart page 51) indicated that: "Commercials in

color sell 69% more prospects than the same commercial in black and white . . . the average rating for color shows in color set homes is more than double those in black and white receiver homes for the same show . . . overall persuasiveness of color commercials is 2½ times that of black and white . . . commercial points recalled are three times that of b&w . . . color viewers watch more of the program than b&w viewers."

Crosley studies showed the average rating for color shows: 44; for black and white—24. But perhaps more important for advertisers, it was found that the impact of color is such that in effect 1,000 color homes are equal to 3,589 black and white homes. It was found that more people watch the show in

color than in black and white; a greater share of these people recalls the advertising; a greater share considers the advertising to be persuasive; a greater share remembers details of the advertising; this greater number remembers more details per person; these color viewers watch more of the program than viewers in black-and-white set homes. In short, color superiority over black and white as far as commercial impact is concerned is 3½ to 1.

Schwerin's figures, though slightly different, substantiated Crosley's by determining that "if you show viewers a commercial in color it will on the average cause 50% more of them to want the product than when they see the identical commercial in black and white . . .

and less than one in 10 color commercials tested failed to move a significant number of people to want the product, while one in three were ineffective in black and white. Schwerin's testing also disclosed that women are more influenced by color than men, that sensory appeal products benefit more from color than others, that commercials in the middle range of effectiveness benefit most by color, while very good or bad b&w spots would not benefit from color, that natural settings tend to be more effective than showcase settings, and that distracting use of color decreases effectiveness."

Impact study. Color commercials in black and white programs proved effective in the Impact Study conducted by William Esty

Sixteen color commercials that are considered outstanding

*Award winners in the American Tv Commercials Festival
& nominees in SPONSOR's survey of station managers*

COMMERCIAL	AGENCY	PRODUCER
Aluminium Ltd.'s "Man & Wife"	J. W. Thompson	Group Prodns.
AT&T's "Gee But It's Great to Phone"	N. W. Ayer	Pintoff Prodns.
Chemstrand's "Don't Forget Your Nylons"	Doyle Dane Bernbach	EU&E
Chevrolet's "Chevy Visits New York"	Campbell-Ewald	Arco Prodns.
Corvair's "Olympics," "Oasis," "Swamp"	Campbell-Ewald	Woodburn, Walsh
Eastman Kodak's "Turn Around" & "Take a Picture"	J. W. Thompson	Filmways
Falcon's "Peanuts" series	J. W. Thompson	Playhouse Pictures
GTA's "Finger Painting"	Colle & McVoy, Mpls	Snyder Films
Hallmark's "Hand of Man"	FC&B	VPI Prodns.
Kraft's "Recipe" series	J. W. Thompson	NBC TV, New York
Lucky Strike's "Match" & "Record Offer"	BBDO	MPO, NBC Tape
RCA's "Entire Campaign"	J. W. Thompson	MPO, Filmways, others
Winston's "Match Covers"	Esty	Pelican Prodns.

Crosley study measures the impact of color vs. black & white

Network programs studied: "The Perry Como Show," "The Dinah Shore Show," "Hallmark Hall of Fame"

RATING	Color sets	Average of three shows B&W sets	% Difference
% of color/b&w sets in homes contacted that were tuned to test program	44%	24%	+83%
SETS-IN-USE			
% of color/b&w sets in homes contacted that were turned on during test period	62	54	+15
SHARE OF SETS-IN-USE			
% of color/b&w sets turned on in homes contacted that were tuned to test program	71	43	+65
PERSUASIVENESS			
Average % of respondents who said each commercial made them want to buy product	22	13	+69
AMOUNT OF VIEWING			
Average % of respondents saying they saw:			
All of show	60	42	+43
More than half	19	19	—
Less than half	21	38	45
COMMERCIAL RECALL			
Average % of respondents who correctly recalled each commercial	59	44	+34

Total number of completed interviews with viewers of color sets 639; black-and-white sets 507

Co. and NBC. On 25 January 1961, Salem color commercials were broadcast during a leading black and white program. A small-scale study was set up to measure the impact of these commercials: this experimental study indicates that there are sponsor benefits to advertising products in color on black and white programs.

Those exposed to these color commercials also feel that color commercials are more impressive, they increase product interest, and that more of this form of advertising should be employed. Moreover, better than eight out of 10 color owners normally have their sets ad-

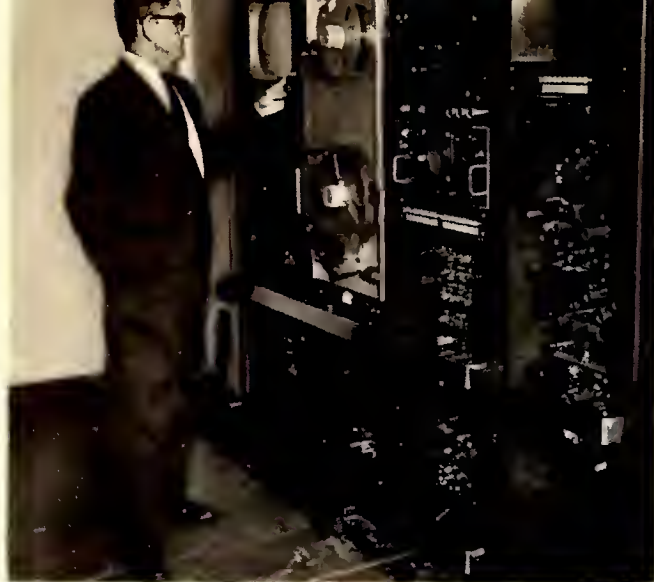
justed to receive color at any time, indicating a high potential for color commercials placed on black and white programs.

The results of this study cannot be compared directly to those from research investigations. However, it is apparent that this impact is not as great as can be obtained from "full color"—commercials and programs in color. A study of "full color" impact indicates, as an example, that the commercial recall differential is more than double that obtained by "partial" color sponsorship. Also, the audience for color programs among color homes is twice as large as the audi-

ence for these same programs among black-and-white set owners.

The most recent survey by ARB in Omaha, where KMTV alone of three stations is colorized, indicated that evening color programs receive ratings 82% higher than the same show receives in b&w homes. The same survey indicates that color set owners are more likely to watch the color station even when b&w shows are scheduled.

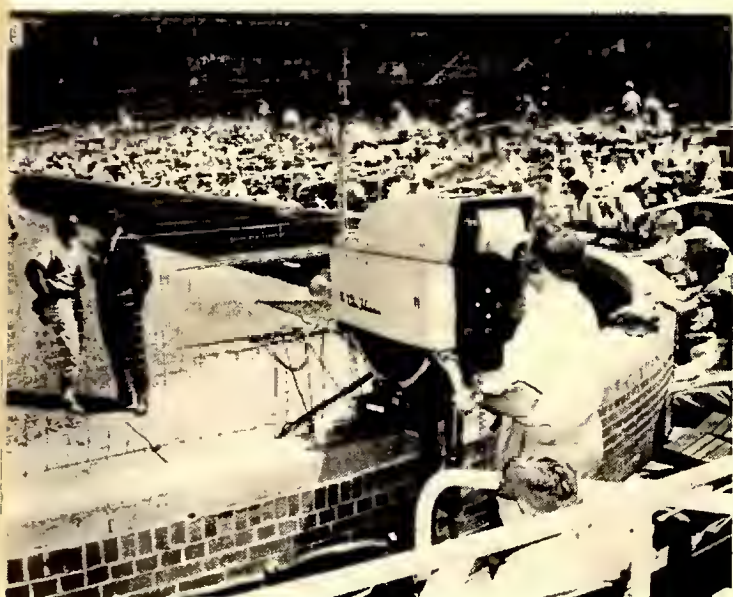
Instances like this, when a color commercial comes up in the middle of a black and white program, have been characterized by more than one advertising man: "like turning up the sound."



Color tape equipment

RCA color tape installation at WBAP-TV, Fort Worth, is typical of color tape facilities in use at over 33 stations

Color broadcast facilities



Live color equipment

WGN-TV, Chicago, color camera picks up live action at Comiskey Park. Such cameras are used on remotes, in studio

Tv stations step up color facilities

394 stations equipped for net color . . . 126 color film . . . 54 have live color . . . 36 color tv tape

Color film equipment

Typical station color film installation is this one at KSTP-TV, Minneapolis. Shown is complete complement of units



Advertisers and agencies interested in using color on a network or spot basis will be particularly interested in the list on the following pages of color-equipped U.S. tv stations.

Four distinct types of equipment are now available. 394 stations are able to take and transmit network color shows (including many CBS TV affiliates).

126 stations can telecast local color film. (Marvin Rosene, v.p. KSTP-TV, Minneapolis, says, "All other things being equal, I will buy color features and syndicated programs to black and white.")

54 stations have the cameras and other equipment for local live tv color, and are using it widely for sports, newscasts and local commercials.

36 stations have installed color tv tape equipment which provides a wide range of color uses.

Color broadcast facilities

State and City	Network Color	Local Live	Local Film	Color Tape	State and City	Network Color	Local Live	Local Film	Color Tape
ALABAMA					San Francisco				
Birmingham					KGO-TV	•	•	•	•
WAPI-TV	•	•	•	•	KPIX-TV	•	•	•	•
WBRC-TV	•	•	•	•	KTVU	•	•	•	•
Decatur					KRON-TV	•	•	•	•
WMSL	•	•	•	•	San Jose				
Dothan	•	•	•	•	KNTV	•	•	•	•
WTVY	•	•	•	•	Santa Barbara				
Florence					KEYT	•	•	•	•
WOWL-TV	•	•	•	•	COLORADO				
Mobile					Colorado Springs				
WKRQ-TV	•	•	•	•	KRDO-TV	•	•	•	•
Mobile-Pensacola					Colo. Springs-Pueblo				
WALA-TV	•	•	•	•	KOAA-TV	•	•	•	•
Montgomery					Denver				
WCOV-TV	•	•	•	•	KBTU	•	•	•	•
WSFA-TV	•	•	•	•	KLZ-TV	•	•	•	•
ARIZONA					KOA-TV	•	•	•	•
Phoenix					Grand Junction				
KOOL-TV	•	•	•	•	KREX-TV	•	•	•	•
KPHO-TV	•	•	•	•	CONNECTICUT				
KTAR	•	•	•	•	Hartford				
KTVK	•	•	•	•	WHCT				
Tucson					WHNB-TV	•	•	•	•
KGUN	•	•	•	•	WTIC	•	•	•	•
KOLD-TV	•	•	•	•	New Haven				
KVOA-TV	•	•	•	•	WNHC-TV	•	•	•	•
Yuma					DIST. OF COLUMBIA				
KIVA-TV	•	•	•	•	Washington, D. C.				
ARKANSAS					WMAL-TV	•	•	•	•
El Dorado					WRC-TV	•	•	•	•
KTVE	•	•	•	•	WTOP	•	•	•	•
Little Rock					WTTG-TV	•	•	•	•
KARK-TV	•	•	•	•	FLORIDA				
KTHV	•	•	•	•	Daytona Beach-Orlando				
CALIFORNIA					WESH-TV	•	•	•	•
Bakersfield					Jacksonville				
KERO-TV	•	•	•	•	WFGA-TV	•	•	•	•
Chico					WJXT-TV	•	•	•	•
KHSL-TV	•	•	•	•	Miami				
Eureka					WCKT	•	•	•	•
KIEM-TV	•	•	•	•	WTVJ	•	•	•	•
Fresno					Orlando				
KFRE-TV	•	•	•	•	WDBO-TV	•	•	•	•
KJEO-TV	•	•	•	•	Palm Beach				
KMJ-TV	•	•	•	•	WPTV	•	•	•	•
Los Angeles					Panama City				
KABC-TV	•	•	•	•	WJHG-TV	•	•	•	•
KCOP-TV	•	•	•	•	Tampa				
KHJ	•	•	•	•	WFLA-TV	•	•	•	•
KNXT	•	•	•	•	WTVT	•	•	•	•
KNBC	•	•	•	•	GEORGIA				
KTLA	•	•	•	•	Albany				
KTTV	•	•	•	•	WALB-TV	•	•	•	•
Redding					Atlanta				
KVIP-TV	•	•	•	•	WAGA-TV	•	•	•	•
Sacramento					WSB-TV	•	•	•	•
KCRA-TV	•	•	•	•	Augusta				
KXTV	•	•	•	•	WJBF	•	•	•	•
Sacramento-Stockton					Columbus				
KOVR	•	•	•	•	WRBL-TV	•	•	•	•
Salinas-Monterey					WTVM	•	•	•	•
KSBW-TV	•	•	•	•	Macon				
San Diego-Tijuana					WMAZ-TV	•	•	•	•
KFMB-TV	•	•	•	•	Savannah				
XETV	•	•	•	•	WSAV-TV	•	•	•	•
San Diego					WTOG-TV	•	•	•	•
KOGO-TV	•	•	•	•					

Get set for '63

THE BIG YEAR FOR COLOR

Specify RCA IMAGE ORTHICONS for your cameras.



Be ready for the heavy color telecasting schedules coming up by installing RCA-4415's and RCA-4416's now. These RCA Image Orthicons in matched sets of three—two RCA-4415's for red and green channels and one RCA-4416 for the blue—are highly recommended for color cameras utilizing simultaneous pickup. At ordinary black and white lighting levels, these tubes produce excellent pictures in color receivers as well as high-resolution pictures with normal tone rendition in black and white receivers. Precision construction, field-mesh, plus closely matched characteristics assure uniform color in both highlights and in the background over the entire scanned area.

Because they operate under normal black-and-white studio lighting conditions, you will not have the problems of high scene-lighting temperatures, the need for extra air conditioning and many of the other lighting costs formerly associated with indoor color pickup.

RCA-4415 and RCA-4416 are but two of RCA's broad family of Image Orthicons. For fast delivery on these and others in the line, see your authorized RCA Distributor of Broadcast Tubes.

RCA's Family of Color Image Orthicons Includes:

RCA-4401: Supplied in sets of three tubes having matched characteristics and providing very high sensitivity in low light-level studio and outdoor pickup.

RCA-7513: For highest-quality color TV where conventional color lighting is available and can be controlled. This type is also available in matched sets as RCA-7513V1.

This attractive brochure, containing pertinent information on the RCA line of Camera Tubes, is available through your local distributor. Ask for: RCA Camera Tubes—(1CE-262).



RCA Electron Tube Division
Harrison, N. J.



THE MOST TRUSTED NAME IN TELEVISION

Color broadcast facilities

State and City	Network Color	Local Live	Local Film	Color Tape
Thomasville WCTV	•	•	•	•
HAWAII				
Honolulu KHVH-TV KONA	•	•	•	•
IDAHO				
Boise KBOI KTVB	•	•	•	•
Lewiston KLEW-TV	•	•	•	•
Twin Falls KLIX-TV	•	•	•	•
ILLINOIS				
Champaign WCIA	•	•	•	•
Champaign-Urbana WCHU-TV	•	•	•	•
Chicago WBBM-TV WBKB WGN-TV WNBQ	•	•	•	•
Peoria WEEK-TV WMBD-TV WTVH	•	•	•	•
Quincy WHQA-TV WGEM-TV	•	•	•	•
Quincy-Hannibal, Mo. KHQA-TV	•	•	•	•
Rockford WREX-TV WTVO	•	•	•	•
Rock Island WHBF-TV	•	•	•	•
Springfield-Decatur WICS	•	•	•	•
INDIANA				
Evansville WEHT WFIE-TV WTVW	•	•	•	•
Fort Wayne WANE-TV WKJC-TV	•	•	•	•
Indianapolis WFBM-TV WLW-I WISH-TV	•	•	•	•
Muncie WLBC-TV	•	•	•	•
South Bend-Elkhart WNDU-TV	•	•	•	•
South Bend WSBT-TV	•	•	•	•
Terre Haute WTHI-TV	•	•	•	•
IOWA				
Cedar Rapids WMT-TV	•	•	•	•
Des Moines KRNT-TV WHO-TV WOI-TV	•	•	•	•
Davenport WOC-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
Fort Dodge KQTV	•	•	•	•
Mason City KGLO-TV	•	•	•	•
Ottumwa KTVO	•	•	•	•
Sioux City KTIV KVTM	•	•	•	•
Waterloo-Cedar Rapids KWWL-TV	•	•	•	•
KANSAS				
Great Bend KCKT-TV	•	•	•	•
Goodland KBLR-TV	•	•	•	•
Pittsburg KOAM-TV	•	•	•	•
Topeka WIBW-TV	•	•	•	•
Wichita KAKE-TV KARD KTVH	•	•	•	•
KENTUCKY				
Lexington WLEX-TV	•	•	•	•
Louisville WAVE-TV WHAS-TV	•	•	•	•
Paducah-Cape Girardeau-Harrisburg KFVS-TV WPSD-TV	•	•	•	•
LOUISIANA				
Alexandria KALB-TV	•	•	•	•
Baton Rouge WBRZ	•	•	•	•
Lafayette KLFY-TV	•	•	•	•
Lake Charles KPLC-TV	•	•	•	•
Monroe KNOE-TV	•	•	•	•
New Orleans WDSU-TV WWL-TV	•	•	•	•
Shreveport KSLA-TV KTAL-TV KTBS-TV	•	•	•	•
MAINE				
Bangor WABI-TV WLBZ-TV	•	•	•	•
Portland WCSH-TV WGAN-TV	•	•	•	•
MARYLAND				
Baltimore WBAL-TV WMAR-TV	•	•	•	•
Salisbury WBOC-TV	•	•	•	•
MASSACHUSETTS				
Boston WBZ-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
WHOH-TV	•	•	•	•
WNAC-TV	•	•	•	•
Springfield-Holyoke				
WWLP	•	•	•	•
MICHIGAN				
Detroit				
WJBK-TV	•	•	•	•
WWJ-TV	•	•	•	•
WXYZ-TV	•	•	•	•
Flint				
WJRT	•	•	•	•
Grand Rapids				
WOOO-TV	•	•	•	•
Kalamazoo				
WKZO-TV	•	•	•	•
Lansing				
WJIM-TV	•	•	•	•
Lansing-Dnondaga				
WILX-TV	•	•	•	•
Marquette				
WLUC-TV	•	•	•	•
Saginaw				
WKNX-TV	•	•	•	•
Saginaw-Bay City				
WNEM-TV	•	•	•	•
Traverse City				
WPBN-TV	•	•	•	•
MINNESOTA				
Alexandria				
KCMT	•	•	•	•
Duluth-Superior, Wis.				
KOAL-TV	•	•	•	•
WDSM-TV	•	•	•	•
Minneapolis-St. Paul				
KMSP-TV	•	•	•	•
KSTP-TV	•	•	•	•
WCCO-TV	•	•	•	•
Rochester				
KROC-TV	•	•	•	•
MISSISSIPPI				
Hattiesburg				
WOAM-TV	•	•	•	•
Laurel				
WDAM-TV	•	•	•	•
Jackson				
WLBT	•	•	•	•
WJTV	•	•	•	•
Meridan				
WTOK-TV	•	•	•	•
Tupelo				
WTWV	•	•	•	•
MISSOURI				
Columbia				
KOMU-TV	•	•	•	•
Jefferson City				
KRCG-TV	•	•	•	•
Joplin				
KODE-TV	•	•	•	•
Kansas City				
KCMO-TV	•	•	•	•
KMBC-TV	•	•	•	•
WOAF-TV	•	•	•	•
St. Louis				
KMOX-TV	•	•	•	•
KPLR-TV	•	•	•	•
KSO-TV	•	•	•	•
Springfield				
KTTS-TV	•	•	•	•
KYTV	•	•	•	•
MONTANA				
Billings				
KGHL-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
Butte				
KXLF-TV	•	•	•	•
Great Falls				
KRTV	•	•	•	•
NEBRASKA				
Hastings-Kearney				
KHAS-TV	•	•	•	•
Kearney				
KHOL-TV	•	•	•	•
Lincoln				
KOLN-TV	•	•	•	•
North Platte				
KNOP-TV	•	•	•	•
Omaha				
KETV	•	•	•	•
KMTV	•	•	•	•
WOW-TV	•	•	•	•
NEVADA				
Las Vegas-Henderson				
KLAS-TV	•	•	•	•
Reno				
KLRJ-TV	•	•	•	•
KCRL	•	•	•	•
KOLO-TV	•	•	•	•
NEW MEXICO				
Albuquerque				
KGGM-TV	•	•	•	•
KOB-TV	•	•	•	•
Roswell				
KWSV-TV	•	•	•	•
NEW YORK				
Albany				
W-TEN	•	•	•	•
Binghamton				
WINR-TV	•	•	•	•
WNBF-TV	•	•	•	•
Buffalo				
WBEN-TV	•	•	•	•
WGR-TV	•	•	•	•
WKBW-TV	•	•	•	•
New York				
WABC-TV	•	•	•	•
WCBS-TV	•	•	•	•
WNBC-TV	•	•	•	•
WOR-TV	•	•	•	•
WPIX	•	•	•	•
Plattsburgh-Burlington, Vt.				
WPTZ	•	•	•	•
Rochester				
WHEC-TV	•	•	•	•
WROC-TV	•	•	•	•
Schenectady				
WRGB	•	•	•	•
Syracuse				
WHEN-TV	•	•	•	•
WSYR-TV	•	•	•	•
WNYS	•	•	•	•
Utica				
WKTV	•	•	•	•
NORTH CAROLINA				
Ashville-Greenville-Spartanburg				
WLOS-TV	•	•	•	•
Charlotte				
WBTV	•	•	•	•
WSOC-TV	•	•	•	•
Durham-Raleigh				
WTVO	•	•	•	•
Greensboro				
WFMY-TV	•	•	•	•
Greenville				
WNCT	•	•	•	•
Raleigh				
WRAL-TV	•	•	•	•

Color broadcast facilities

State and City	Network Color	Local Live	Local Film	Color Tape
Washington-Greenville WITN-TV	•	•	•	•
Wilmington WECT	•	•	•	•
Winston-Salem WSJS-TV	•	•	•	•
Winston-Salem-Greensboro WSJS-TV	•	•	•	•
NORTH DAKOTA				
Bismarck KFYR-TV	•	•	•	•
Fargo WDAY-TV	•	•	•	•
Grand Forks KNOX-TV	•	•	•	•
Minot KMOT-TV KXMC-TV	•	•	•	•
Valley City KXJB-TV	•	•	•	•
OHIO				
Cincinnati WCPO-TV WKRC-TV WLW-TV	•	•	•	•
Cleveland WEWS KYW-TV WJW-TV	•	•	•	•
Columbus WBNS-TV WLW-C	•	•	•	•
Dayton WHIO-TV WLW-D	•	•	•	•
Lima WIMA-TV	•	•	•	•
Steubenville WSTV-TV	•	•	•	•
Toledo WSPD-TV WTOL-TV	•	•	•	•
Youngstown WFMJ WKBN-TV	•	•	•	•
Zanesville WHIZ-TV	•	•	•	•
OKLAHOMA				
Ada KTEN	•	•	•	•
Ardmore KXII-TV	•	•	•	•
Oklahoma City KOCO-TV KWTU WKY-TV	•	•	•	•
Tulsa KOTV KV00-TV	•	•	•	•
Wichita Falls KSWO-TV	•	•	•	•
OREGON				
Coos Bay KCBY-TV	•	•	•	•
Eugene KEZI-TV KVAL-TV	•	•	•	•
Medford KMED-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
Portland KGW-TV KOIN-TV	•	•	•	•
PENNSYLVANIA				
Altoona WFBG-TV	•	•	•	•
Erie WICU-TV WSEE	•	•	•	•
Harrisburg WHP-TV WTPA	•	•	•	•
Johnstown WJAC-TV	•	•	•	•
Lancaster WGAL-TV	•	•	•	•
Lebanon WLYH-TV	•	•	•	•
Philadelphia WCAU-TV WFIL-TV WRCV-TV	•	•	•	•
Pittsburgh KDKA-TV WIC WTAE	•	•	•	•
Scranton—Wilkes-Barre WDAU-TV WNEP-TV	•	•	•	•
Wilkes-Barre—Scranton WBRE-TV	•	•	•	•
RHODE ISLAND				
Providence WJAR-TV WPRO-TV	•	•	•	•
SOUTH CAROLINA				
Charleston WCIV-TV WCSC-TV WUSN-TV	•	•	•	•
Columbia WIS-TV WNOK-TV	•	•	•	•
Greenville-Spartanburg WFBC-TV	•	•	•	•
Florence WBTW	•	•	•	•
Spartanburg WSPA-TV	•	•	•	•
SOUTH DAKOTA				
Aberdeen KXAB-TV	•	•	•	•
Rapid City KOTA-TV	•	•	•	•
Sioux Falls KELO-TV KSOO-TV	•	•	•	•
TENNESSEE				
Chattanooga WDEF-TV WRGP-TV	•	•	•	•
Knoxville WATE-TV WBIR-TV	•	•	•	•
Memphis WMCT WREC-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
Nashville				
WLAC-TV	•	•	•	•
WSM-TV	•	•	•	•
TEXAS				
Abilene				
KRBC-TV	•	•	•	•
Amarillo				
KGNC-TV	•	•	•	•
Austin				
KTBC-TV	•	•	•	•
Beaumont				
KFDM-TV	•	•	•	•
KPAC-TV	•	•	•	•
Big Springs				
KEDY-TV	•	•	•	•
Corpus Christi				
KRIS-TV	•	•	•	•
KZTV	•	•	•	•
Dallas-Ft. Worth				
KRLD-TV	•	•	•	•
WFAA-TV	•	•	•	•
Dallas				
KRLD-TV	•	•	•	•
El Paso				
KROD-TV	•	•	•	•
KTSM-TV	•	•	•	•
Ft. Worth-Dallas				
WBAP-TV	•	•	•	•
Houston				
KGBT-TV	•	•	•	•
KPRC-TV	•	•	•	•
KTRK-TV	•	•	•	•
Houston-Harlingen				
KHOU-TV	•	•	•	•
Laredo				
KGNS-TV	•	•	•	•
Lubbock				
KCBD-TV	•	•	•	•
KLBK	•	•	•	•
Lufkin				
KTRE-TV	•	•	•	•
Midland-Odessa				
KMID-TV	•	•	•	•
San Antonio				
KENS-TV	•	•	•	•
KONO-TV	•	•	•	•
WOAI-TV	•	•	•	•
Sweetwater-Abilene				
KPAR-TV	•	•	•	•
Temple-Waco				
KCEN-TV	•	•	•	•
Texarkana, Ark.-Tex.				
KTAL-TV	•	•	•	•
Tyler				
KLTV	•	•	•	•
Waco				
KWTX-TV	•	•	•	•
Weslaco				
KRGV-TV	•	•	•	•
Wichita Falls				
KFDX-TV	•	•	•	•
KSWO-TV	•	•	•	•
KSYD-TV	•	•	•	•
UTAH				
Salt Lake City				
KCPX	•	•	•	•
KSL-TV	•	•	•	•
KUTV	•	•	•	•
VERMONT				
Burlington				
WCAX-TV	•	•	•	•
VIRGINIA				
Bristol-Johnson City, Tenn.				
WCYB-TV	•	•	•	•

State and City	Network Color	Local Live	Local Film	Color Tape
Harrisonburg				
WSVA-TV	•	•	•	•
Norfolk				
WTAR-TV	•	•	•	•
WVEC-TV	•	•	•	•
Norfolk-Portsmouth				
WAVY-TV	•	•	•	•
Richmond				
WRVA-TV	•	•	•	•
WTVR	•	•	•	•
Richmond-Petersburg				
WXEX-TV	•	•	•	•
Roanoke				
WDBJ-TV	•	•	•	•
WSLS-TV	•	•	•	•
WASHINGTON				
Ephrata				
KBAS-TV	•	•	•	•
Pasco				
KEPR-TV	•	•	•	•
Seattle				
KIRO-TV	•	•	•	•
KOMO-TV	•	•	•	•
Seattle-Tacoma				
KING-TV	•	•	•	•
Spokane				
KHQ-TV	•	•	•	•
KREM-TV	•	•	•	•
KXLY-TV	•	•	•	•
Yakima				
KIMA-TV	•	•	•	•
WEST VIRGINIA				
Bluefield				
WHIS-TV	•	•	•	•
Charleston				
WCBS-TV	•	•	•	•
Clarksburg				
WBOY-TV	•	•	•	•
Fairmont				
WJPB-TV	•	•	•	•
Huntington				
WHITN-TV	•	•	•	•
Huntington-Charleston				
WSAZ-TV	•	•	•	•
Oakhill				
WOAY-TV	•	•	•	•
Parkersburg				
WTAP-TV	•	•	•	•
Wheeling				
WTRF-TV	•	•	•	•
WISCONSIN				
Eau Claire				
WEAU-TV	•	•	•	•
Green Bay-Marinette				
WLUK-TV	•	•	•	•
Green Bay				
WBAY-TV	•	•	•	•
WFRV	•	•	•	•
Madison				
WISC-TV	•	•	•	•
WKOW-TV	•	•	•	•
WMTV	•	•	•	•
Milwaukee				
WISN-TV	•	•	•	•
WITI-TV	•	•	•	•
WTMJ-TV	•	•	•	•
Wausau				
WSAU-TV	•	•	•	•
WYOMING				
Casper				
KTWO-TV	•	•	•	•
Cheyenne				
KFBC-TV	•	•	•	•

Technical advances spur color on

RCA executive explains improvements in live and film cameras, color tape, and new "M" channel

By Charles H. Colledge

Division v.p. and gen mgr., RCA Broadcast and Communications Products Division

At this point in color tv's growth, an over-the-shoulder look at equipment developed for the broadcaster is revealing both as to why the industry has come so far so fast, and as to where we go from here. The forward course has left a trail of technical advances that clearly have helped spur color to its current level of popularity. The path is marked by stepping stones, rather than by the footprints of giant strides, but the total effect has been to give color television a high standard of technical excellence in a relatively short time.

Early color tv programs were put together under the most hectic studio conditions. Camera control operators "painted" their pictures and the finished result varied widely and wildly depending upon the ability of the man at the knobs. Matching cameras for a uniform picture from more than one source was a real headache, as was the matter of adjusting the camera during a broadcast and then moving back to a reference point.

Before a color show could be aired, an abnormal amount of costly time was consumed in aligning cameras. Lighting was superbright, hot and expensive in deference to the low sensitivity of camera pickup tubes. The wonder was that a broadcaster, plagued by these and other problems, ever got a color show off the ground and on the air.

From the studio equipment standpoint, it was perfectly obvious that color would have to be made into a science, rather than an art, if it were ever to become a practical medium. The need for improvements in equipment operation and performance, and for greater simplicity, was pressing.

We mounted a three-way attack on these problems, with the ultimate objective of making color as simple in technical execution as black-and-white television. Camera optics and yokes would have to be bettered to improve registration, color fidelity and picture resolution, and to eliminate spurious reflections in the received picture.

Stabilized circuits, which would keep cameras in adjustment for long periods and eliminate pre-broadcast alignment chores, were a must. We needed improved image orthicons of greater sensitivity to re-

duce the costly drain of extra lighting and air conditioning required in color studios.

Beyond these immediate goals, we set ourselves a longrange objective of designing new live and film equipment that would achieve the maximum in both color and monochrome reproduction. Where necessary, we planned to nudge the state of the art to accomplish our ends.

Our current color camera, which is a third generation model, incorporates many of the things that we set out to do. In basic function this newest camera is almost identical with its predecessors. But it embodies literally hundreds of improvements which, taken together, result in a dramatically-improved picture. In stability, operating simplicity and picture reproduction, it represents the finest color camera available at the current state of the art. It uses color splitting optics (prisms instead of dichoric mirrors) for the critical technique of registering the three color pictures—the very heart of the color tv system.

With a new, highly-sensitive image orthicon, the camera will operate over a wide range of lighting conditions. Covering the Macy Thanksgiving parade, NBC cameras turned in a superb performance working with only 25 foot candles, a low level of light that would have been entirely unsatisfactory only a few years ago. Many of NBC's excellent color shows are produced with lighting levels that would have been considered sub-standard even for black and white only a short time back.

(Please turn to page 66)



SPONSOR-WEEK

Continued



Ice sculpture marks change from KENS

KBAT, San Antonio, announced its new name and a complete programing revision by entertaining prominent San Antonians at the Tropicano Hotel. New sound is geared to an adult audience



Happy Birthday to Hayden Huddleston

WSLS-TV, Roanoke, personalities burst into the "KLUB KWIZ" show bearing this fabulous cake to wish the show, its host Hayden Huddleston, and sponsor Fink's Jewelers a happy 'eighth'



In the line of duty

WCAU, Philadelphia, news reporter Bob Kimmel interviewed a porpoise trainer under water prior to opening of city's new Aquarama, as porpoise patiently waits turn. Tape was aired



On the dotted line

Donald Swartz (l), pres. of KMSP-TV, Minneapolis-St. Paul, and Richard Butterfield (c), v.p., sales mgr., finalize Blair Tv as station rep with David Lundy (r), pres. of rep tv div.

Advertisers

B. T. Babbitt has expanded with the acquisition of the assets of the Curley Co. of Camden, producer of private label detergents.

It's estimated that the new company will contribute some \$5,000,000 to Babbitt's sales volume.

Campaigns: A year-long spot radio campaign is planned in 1963 by Central Valley National Bank of Oakland, via Cappel, Pera & Reid Agency. Schedules will run on stations in San Francisco, Sacramento, Modesto, Oroville and other cities where the 24-branch bank operates. . . . A heavy spot tv push by Breast-of-Chicken Tuna (D'Arcy) will be continued during 1963 with a budget increase of around 15%. About 40 key markets will get schedules starting in February with only the New England states excluded. Estimated 1963 budget: \$500,000. . . .

Remco (Webb Associates) plans to spend \$3,500,000 to sell its toys in 1963, a hike of \$700,000 over the 1962 ad budget. It will be the first time that Remco will be on all three tv networks at the same time, in addition to spot. . . . New Betty Crocker Lemon Velvet Frosting Mix (NL&B) has entered the national market as a companion for the Lemon Velvet Layer Cake Mix, increasing the frosting mix line to 10.

PEOPLE ON THE MOVE:

Richard E. Anthony to general sales manager of Shasta Beverages of San Francisco. He was formerly sales manager in New York and the midwest for Pabst Beer for five years.

Kudos: Olympia Beer and its Seattle agency, Botsford Constantine & Gardner, received the first annual "Golden Mike Award" presented for the best locally produced and placed account in Seattle radio for 1962, by the Radio Advertising Managers of Seattle.

Agencies

Don E. West is taking over as chief executive officer of Donahue & Coe.

President of the agency since 1959, West succeeds E. J. Churchill

who remains as chairman of the Board and a director under a three-year contract.

West will head a management group consisting of Walter Weir, chairman of the executive committee and head of creative activities; Oliver Kingsbury, administrative vice president; and the board of directors, whose other members are Arthur Churchill, Bertram Naylack and James Ryan.

Three more ranking figures in the BBDO business firmament have retired from the agency.

They are Ed Cashin, an executive v.p., who was closely associated with Ben Duffy; Tex Cummings, a management supervisor, who has been on the agency's topflight accounts, and T. T. Brittan, comptroller.

Cashin is joining Naegle Outdoor Advertising, Minneapolis, as chairman of the board.

Agency appointments: WTAO, Middlesex Broadcasting, Cambridge, to The Allenger Advertising Agency, Brookline . . . WNAC (AM) and WRKO (FM), Boston, and the Yankee network, to Arnold & Co. . . . Kinney Service Corp. to BBDO for Kinney System Rent a Car division and other divisions in the parking, building, cleaning and maintenance and visual communications fields; the account uses radio advertising. . . . Dell Publishing Co. to Donahue & Coe for the 16-volume American Heritage History of the U.S. distributed through supermarkets.

Resignation: Burlington Hosiery, division of Burlington Industries, and Donahue & Coe have terminated their 10-year association because of a difference concerning the handling of local market advertising. New agency is Doyle Dane Bernbach.

New agencies: McDermott Advertising at 3440 Wilshire Boulevard, Los Angeles. Principal Edward M. McDermott has been at Davis, Johnson, Mogul & Colombatto. He's starting out with 12 clients . . . Sylvan Taplinger and Norman Gladney have formed an agency specializing in marketing in tv and radio advertising. Located at 415



Agencies and clients brave sub-zero weather to share Xmas cheer

The Christmas party at WJW-TV, Cleveland, was a huge success in spite of a blizzard which had been raging for six solid days and temperatures that fell below the zero mark. Here (l-r): Santa Claus, Bob Buchanan, gen. mgr., Mrs. Roy Tait, Tait, Carlings Beer adv. mgr., Miss Santa Claus



New rage in rate cards

To make things a little different for timebuyers, WNYS-TV, Syracuse, thought up these T-shirts with a logotype on the front and the actual rate card on the back. Modeled here by PGW's Hank O'Neill and Mimi Katz, the new cards were delivered to buyers

All the news . . .

Radio and tv stations in New York went all out to keep the public up to date while the newspaper strike continues. One station, WINS, circulated its own news sheets on the city's busy intersections, informing New Yorker's of emergency services on radio



GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET

AND
SPACE AGE
CENTER
OF THE WORLD



WESH-TV

FLORIDA'S
CHANNEL

2



for Orlando
Daytona Beach
Cape Canaveral

Madison Avenue, New York, the new firm will work with agencies and advertisers as marketing trouble-shooters in the broadcast medium . . . Bradsher & Chiovarou at 2114 North Akard Street in Dallas . . . Advertising Plus has been opened in North Hollywood by Jacci Hailey. The agency, at 4475 Vine-land, will specialize in advertising of apartment and house builders in the San Fernando Valley.

Man bites dog department: BBDO, Boston, played host to more than 150 representatives of local, regional advertising media. Reception was highlighted by a display of the agency's advertising for its 18 national and local clients.

Obit: Harrison King McCann, 82, and his wife Dorothy Barstow McCann, 67, were killed 21 December in an automobile accident. McCann founded the H. K. McCann Co. in 1912 which merged with The Erickson Co. in 1930. His wife was associated with McCann-Erickson as a tv and radio producer, innovating such shows as "Death Valley Days" and "Dr. Christian."

Top brass: Donald C. Graves has been elected as executive vice president at Zimmer, Keller & Calvert, Detroit.

New v.p.'s: Donald M. Mullen at Zimmer, Keller & Calvert. . . John E. Carter at Fuller & Smith & Ross, Ft. Worth, for client services.

PEOPLE ON THE MOVE: Neil R. Salemi to account executive on Red Cap Ale at Edward H. Weiss, Chicago . . . Harold C. Mullen to director of marketing and member of the plans board at Daniel F. Sullivan, Boston. . . Al Abrams to director of creative radio and tv projects at Diamond Enterprises, Detroit. . . Alfred H. Tiefenbrunner to manager of BBDO, Frankfurt, from senior marketing executive at Kenyon & Eckhardt.

Station Transactions

FCC gave its nod to the purchase of KFAC (AM & FM), Los Angeles,

by Cleveland Broadcasting, Inc., owners of WERE.

The new owner also owns WLEC (AM & FM), Sandusky, O., and has an application before the Commission for a building permit of ch. 19, a uhf outlet in Cleveland.

The purchase of KGHL, Billings, by Copper Broadcasting was approved by the FCC.

The station is presently owned by Midland Empire Broadcasting Co. The first radio station built in Billings, KGHL will celebrate its 35th year of operation in 1963.

Copper also owns and operates KMON, Great Falls, and KOPR, Butte.

The tv station will be owned and operated by Crain-Snyder, a Montana corporation.

Tv Stations

There's a unique project underway in San Francisco, compliments of KGO-TV.

The station is building a dramatic, 40-foot high structure at the intersection of Fourth and Market Streets which will flash news headlines and bulletins to passers-by. The news will originate exclusively at the station newsroom and will be transmitted directly and instantaneously to the sign by a complex remote-control system involving more than 19 miles of wiring.

Construction should be completed by mid-January.

Ideas at work:

- KGW-TV, Portland, offered viewers a specially written explanation of the origin of the storm which devastated the northwest on Columbus Day. Within three days of the initial announcement, over 3,000 requests came in for "The Terrible Tempest of the Twelfth" and they continue to pour in.

- More than 5,000 requests for study guides to WFBM-TV, Indianapolis, Spanish Telecourse have been received at the station. The 36-page booklet was offered adult viewers free of charge.

- For the 14th year, WCAU-TV will televise Philadelphia's annual Mummers' Parade spectacle in a five-hour presentation on New Year's Day.

- KHJ-TV, Los Angeles, inaugu-

rated its first annual "Critic's Award," which goes to the best critique written by a station viewer concerning a specific show.

New quarters: Plans have been made for the erection of a new tv building for **KRON-TV**, San Francisco, on the Van Ness Avenue site of the burned out St. Mary's Cathedral.

Here and there: **WTEV**, New Bedford, garnered extensive newspaper coverage in Providence as well as New Bedford for its debut on the air 1 January in terms of spot stories, feature articles and pictures. It also ran full page ads announcing its program schedules.

Sports note: The broadcasts and telecasts of the Kansas City Athletics baseball games during the 1963 season will be carried by **WDAF** (AM & TV), Kansas City.

PEOPLE ON THE MOVE: Eugene "Red" Mitchell former account executive at **WEEL**, to the **WNAC-TV**, Boston, sales staff, re-

placing **Al Maffie**, new president of Hallmark Trading . . . **Robert J. Wormington** to manager of **WDAF-TV**, Kansas City . . . **Bill Bodway** to public service coordinator of **WJXT**, Jacksonville . . . **Jack Gainey** to account executive of **KMEX-TV**, Los Angeles . . . **Victoria M. Kissal** to manager of office and employees services for **WMAI** tv and radio, Washington, D.C. . . . **William Zimmerman** to regional sales manager, **Raymond G. Creamer** to local sales manager, **Richard C. Kent** to director of promotion and merchandising for **WTVN-TV**, Columbus . . . **Charles J. (Chuck) Lipton** to account executive at **WAGA-TV**, Atlanta . . . **Guy Cunningham** to creative director of the **TvB** in charge of sales development, promotion and production. . . . **Dave Shocklee** to the local sales department of **KPLR-TV**, St. Louis. . . . **Lamont (Tommy) L. Thompson** to sales manager of **KPIX**, San Francisco. . . . **Donald E. Tykeson** to general manager of **KEZI-TV**, Eugene. . . . **Charles R. Sanders** to assistant general manager of the **Spartan Radio-casting Co.**, which owns and oper-

ates **WSPA** (AM-FM & TV), Spartanburg. . . . **Morton S. Cohn** to vice president and general manager of **WLQS** (AM-FM & TV), Greenville-Ashville-Spartanburg. Other promotions at the stations: **Lloyd B. Leonard**, local sales manager, to retail sales manager, **Herb Holzworth**, account executive, to assistant retail sales manager, and **Ross Holmes**, regional sales manager, to sales service manager.

Radio Stations

NAB is busy supplying radio stations with copies of its new record album called "Sound Citizen Sounds."

The record is designed to acquaint radio's listeners with the varied daily services provided by stations.

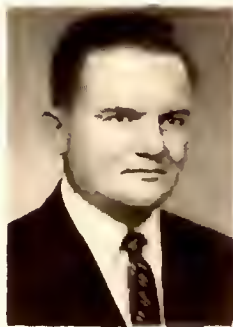
It also supplies stations with the latest authorized version of the U.S. Army Band's recording of the National Anthem, plus a standardized sign-off featuring the music of America, the Beautiful, for use at the end of the broadcast day.

Each record contains 16 different announcements on such topics as

Newsmakers in tv/radio advertising



Peter F. Gallagher was named sales development manager for **WNIIC-TV**, New Haven. He's been with the station since November 1957 as advertising and promotion manager. Before that he was with **WGLV-TV**, Easton, where he was director of programming, advertising, and promotion. He broke into broadcasting in Philadelphia.



William B. Rohn, director of marketing of **Edward Perry** since 1958, has been elected a vice president of the rep company. He's been with **Perry** for nine years, starting as a tv sales executive. Before that he was general sales manager of **WINS**, New York, for five years. His election reflects the importance of marketing, sales development.

F. Brady Louis has been promoted to sales manager of **WLW**, Cincinnati. Louis joined **Crosley Broadcasting** in the **WLWT** program production department in 1951. He transferred to sales service in 1958 and one year later became a tv account executive. In January 1961 Louis moved to the radio side as account executive.



William G. Hunefeld, Jr. joins **WDAU-TV**, Scranton-Wilkes Barre, as general sales manager. **Hunefeld** has been general sales manager of **KPIX-TV**, San Francisco, having joined that station in 1953. While there he helped form the Los Angeles office of **Television Advertising Representatives**, station rep outfit, in April 1959.



radio advertising, local news, farm programming and community development.

Ideas at work:

• **WWDC**, Washington, D.C., is searching the area to determine why the subject of the world's most famous painting, the "Mona Lisa," is smiling. The winning listener will attend a private showing of the painting prior to public display 9 January at the National Gallery of Art. Afterwards the winner will report his or her reactions to the masterpiece on the air.

Here and there: Broadcast Pioneers has given its support to **Hollywood Museum Associates**, a public service project created by Los Angeles County to "foster and perpetuate the motion picture, tv, radio, recording arts and industries."

Kudos: General **Thomas B. Wilson**, general manager of **KHOW**, Denver, was appointed to the board of directors of **Pacific Airlines**. He was board chairman of **TWA** for seven years . . . **WBBM**, Chicago, won five of the seven awards granted for station excellence in the second annual **American College of Radio Arts, Crafts and Sciences** award banquet . . . **Thomas S. Bretherton**, executive vice president and general manager of the **Community Broadcasting Co.**, was elected president of the **Toledo Area Chamber of Commerce** . . . **Worth Kramer**, president of the **Goodwill Stations** was elected to the **Board of Governors of The Recess**, a **Detroit** business club . . . **Carl George**, vice president and general manager of **WGAR**, was presented with an award of appreciation from the **Cleveland City Club** at the observance of its 50th anniversary this month.

PEOPLE ON THE MOVE: **William C. Cook** to director of research and development for the **Haigis Broadcasting stations**, **WHAI** (AM & FM), **Greenfield**. . . **Murray C. Evans** to sales manager of **WGBB**, **Freeport, L.I.** . . . **Bill Clayton** to account executive at **KCOP**, **Los Angeles**, from **KNX** . . . **Jim Ward** to manager of promotion and advertising for **WMT**, **Cedar Rapids** . . . **Tracy Thrum-**

ston to local sales manager of **KONA**, **Honolulu**. . . **Colson Mills** to account executive at **WINZ**, **Miami**. . . **Jim Eshleman** to local sales manager of **WGBS**, **Miami**. . . **Thomas A. DeMuth** to local comml. mgr. of **WAVE**, **Louisville**.

Networks

ABC TV will introduce next season a novel twist in nighttime program scheduling.

It's a 90-minute series split in two sections, with a crime and punishment theme. The initial section, dealing with the crime, would run from 8:30-9:15 p.m. and the sequel, relating the prosecution of the crime, would span 9:15-10.

Revue is the producer of the show, called "Arrest and Trial." It stars **Chuck Connors** and **Ben Gazzara**.

Wynn Oil, which has been making a transition from network tv to network radio the past six months, has budgeted a record \$1,500,000 for 1963, with **NBC Radio** the major beneficiary.

This is a 9% increase in the budget.

Tv will get a secondary schedule of spots, as will some radio stations.

Erwin Wasey, Ruthrauff, & Ryan, **Los Angeles**, is the agency.

Tv sales: **Pillsbury** (**Campbell-Mithun**) has placed an order for 10 **ABC TV** prime time shows during the first six months of 1963.

Programing notes: "The Art Linkletter Show," a new audience-participation weekly variety program based on the human-interest foibles of people, debuts on **NBC TV** 18 February, 9:30-10 p.m. . . A full-hour comedy-variety program with **Joey Bishop** as host will be an **NBC TV** weekly color presentation during the 1963-64 season.

PEOPLE ON THE MOVE: **Gerald F. Maulsby**, director of network programs, **CBS Radio**, has been appointed administrative manager, **CBS Radio Affiliate relations**, replacing **Edward E. Hall** who becomes western manager, **CBS TV affiliate relations** . . . **Franklin Rohner** to director of business affairs, **CBS TV**, **Hollywood**.

Reps

The 1963 advertising plans of **Edward Petry's** tv division have a modern theme—the 1964-65 **New York World's Fair**—to tie in with the spot tv theme of "Modern Selling in Modern America."

The rep firm will score another first with the campaign, becoming the first advertiser to appear in four-color on the front covers of four broadcast media magazines, including **SPONSOR**.

The initial ad on January covers shows the **Unisphere**, central building of the Fair. Subsequent ads throughout the year will feature other important exhibit buildings.

Wesley Associates is the agency.

Robert Richer Representatives is expanding its operation with the opening this week of three new offices.

New sales branches will be in **Chicago**, **San Francisco** and **Los Angeles**.

In addition, the **New York** headquarters is expanding to 441 **Lexington Avenue**.

Appointments: **KKH1** (AM & FM), **San Francisco**, to **George P. Holingbery**.

PEOPLE ON THE MOVE: **Lee S. Redfield** to tv sales executive and **Jack M. Duffield** to eastern tv sales manager of the **RKO General National Sales** division.

Obit: **Joseph V. Devlin**, 26, account executive in the radio division of **Edward Petry**, died accidentally earlier this month.

Film

Newest production - distribution company on the scene is **Clancy Gordon Productions**, formed by **Russell Clancy** and **Jules M. Gordon**.

Clancy recently resigned from **NBC TV** and **Gordon** is a financier.

The new company has as its objectives program sales, production of tv properties and financing shows of independent producers.

Blueprint calls for eventual entry into the syndication field.

Sales: **ABC Films' "Girl Talk"** panel show to **Texize** (**Henderson Ad-**

vertising) for 13 markets and to WVUE-TV, New Orleans; WNAC-TV, Boston; WKBW-TV, Buffalo, and XETV, San Diego . . . Allied Artists Tv's "It Happened on Fifth Avenue," a Christmas special, to 11 more stations, raising the total to 115 . . . Arrowhead Production's "Weekend" with Jerry Lester to four more stations, raising total markets to 16. Latest sales: KSD-TV, St. Louis; WTTV, Indianapolis; WTVN, Columbus; and WKRC-TV, Cincinnati.

Programing note: RKO General has purchased rights to a group of programs from International Tele-meter. The shows, which include "The Consul," "A Country Scandal," and variety shows, will be shown on ch. 18 in Hartford, the experimental subscription station.

International notes: Screen Gems will have exclusive foreign distribution rights to the tv series, "Mahalia Jackson Sings" and the series of comedy skits called "Laffs." Deal was made with Television Enterprises Corp. SG will also distribute to foreign markets a library of tv films produced by Documentary Programs, Inc., of Washington, D.C., consisting of 53 half hours . . . Fremantle International has made sales on three regular series and specials.

PEOPLE ON THE MOVE: Herb Horton, senior commercial producer at J. Walter Thompson, to MGM-TV as an account executive.

Public Service

KPIX-TV donated 30 pieces of tv transmitting equipment to the American Jesuits in China.

The move was as an assist in the development of tv service in Taiwan, Formosa.

The equipment donated by the San Francisco station is valued at over \$5,000 and includes Oscilloscopes, power supply devices, amplifiers and other essential apparatus.

Public Service in Action:

- WLIB is launching an intensive man on-the-street survey among

the New York metropolitan area's Negro community to determine public reaction to whether off-track betting should be legalized. Results will be forwarded to city and state representatives.

- The Lark Network, comprised of 11 radio stations in Louisiana and Arkansas, has pledged to run an intensive public service campaign on behalf of the National Foundation.

- A film prepared for the Jacksonville Civil Defense Office as a public service of WJXT is now begin distributed by the Federal Government to all 50 states. It shows how Jacksonville distributed supplies to fallout shelters throughout its metropolitan area.

- A network of some 15 tv stations located in all parts of Texas will carry live coverage of the inauguration of John Connally as governor on 15 January. KTVT, Dallas-Ft. Worth, will originate the inaugural telecast from Austin.

Kudos: WABJ, Adrian, has been personally cited by the local chapter of the American Red Cross for its efforts in promoting the Red Cross Bloodmobile in the area . . . WFAA, Dallas, won the local Kiwanis Club Dallas Radio Broadcaster Public Service Award for best public service contributions to the community . . . WKYR, Keyser, won a local American Legion award for charity and school drives . . . Ben Hoberman, vice president of KABC, Los Angeles, received a letter from the Southern California Chapter of the Arthritis and Rheumatism Foundation commending the station for the exceptional benefits they received from being named recipient of KABC's special "Public Service Project" promotion during November. . . . The City of Albuquerque awarded its first-ever certificate of appreciation to a radio station to KOB, for two recent news documentaries on narcotics addiction and alcoholism. . . . KDWB, Minneapolis, public service activities on behalf of the U.S. Air Force Recruiting offices in the Twin Cities were cited in a special commendation award presented at a recent Air Force meeting in Minneapolis.

Equipment

The EIA's AM/FM Broadcast-Equipment Section is having a busy time of it devising ways to handle complaints on unsatisfactory fm stereo reception.

The section met in Washington earlier this month and decided on these courses:

- The section work with the EIA's engineering department to develop informational material which will help fm stereo broadcasters determine the quality of their signals and make necessary adjustments in equipment where improvement is indicated.

- A plea be issued to manufacturers of fm stereo receivers that they institute immediately a program to educate dealers and the listening public in the proper installation.

- Immediate recognition be taken of the urgent need for monitoring equipment, not now in existence, which will measure adequately and economically, the parameters of the fm stereo transmitted signal as required in standards established by the FCC.

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more homes
than Station "B"**



Get the Full Story from HARRINGTON, RIGTER & PARSONS

TECHNICAL ADVANCES

(Continued from page 59)

What has been said for live color cameras also applies in large measure to film cameras. Models currently available provide high performance at relatively low initial cost, and broadcasters looking to enter color on a minimum investment are finding that film equipment offers a ready answer. Filmed programing is currently the most popular route to color, judged by our sales of color film cameras which were up three times this year as compared with 1961.

It is evident that the popularity of NBC and ABC network color film programs in prime time has whetted the viewer's appetite for more locally-originated color film fare. The availability of a larger volume of syndicated film programs in color is helping to satisfy him.

Adding strength to color's surge at the local level is the ease with which local commercials can be tape recorded in color. Given a color-equipped tape recorder—and more and more stations are adding

color capability—the broadcaster can produce commercials with the tools already at hand, using tv techniques and station personnel.

Here color tapes hold the immense advantage over film of immediate playback. From the advertiser's standpoint, nothing beats on-the-spot assurance that sets, costumes and other elements of his finished commercial are "color-right."

A recent development that makes color tapes more attractive to the local broadcaster, and to the networks as well, is the availability of equipment for operating RCA color tv tape recorders at half speed (7½ ips). This means that twice as much programing can be recorded on a given length of tape or, looked at another way, tape costs can be cut in half. The 50% saving also carries over into storage and shipping costs.

For the future, the research and development work under way in cameras may hold the greatest significance in the steady technical improvement of color telecasting.

The trend has been, as witness RCA's experimental cameras, toward the parallel improvement of both color and black-and-white.

This recognizes the fact that, at this stage in color's progress, a majority of viewers watch color shows in black and white. It reflects, too, our insistence as pioneers of color tv that picture quality be continually upgraded.

Most broadcasters are familiar with the "M" monochrome) channel concept which we demonstrated in a four-tube experimental color camera at the National Assn. of Broadcasters convention last spring. The fourth channel, added to red, blue and green channels, imparts an effect much like four-color printing in which black improves detail and deepens hues. Equally striking is the excellent black-and-white picture the camera produces.

Our purpose in showing the camera, long before it would be commercially available, was to get the broadcasters' reactions. What did they like, and what didn't they like? What suggestions did they have for operating features that could be built into a commercial version? The response was overwhelming indeed, and our laboratories are at work evaluating the suggestions made with a view to their practicality.

The broadcasting industry's exacting requirements are implicit in many of the best suggestions. Others are predicated on components and features still to be invented, calling for a television industry counterpart of the "man on the moon" project.

This is a challenge of great proportions for our engineers, yet it is one they are determined to meet. For, while we are proud of the present high state of the tv camera art, new technical frontiers will have to be crossed before this revolutionary camera becomes a reality.

Meanwhile, we will be adding more stepping stones to mark the technical improvements in broadcast equipment now in use. Color has travelled far in its brief existence; it is well on its way to becoming a universal medium. The drumbeat of technical progress, as revealed in new and improved equipment for the broadcaster, will pace color's march toward that goal. ▼

TEST COMMERCIALS! AND TALKING STORY BOARDS IN BLACK & WHITE OR COLOR

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